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MR. JOSEPH BENNETT VERSUS ROBERT FRANZ.

BY EBENEZER PROUT.

THE *Musical Times* of last month contains an article entitled "Mr. Prout and the Critics," which bears the signature of Mr. Joseph Bennett, the well-known musical critic of the *Daily Telegraph*, in which that gentleman accepts the challenge I made in the April number of this paper, to justify his charges against Robert Franz. As his reply appeared simultaneously with my second article on the subject, it of course deals only with the points touched on in my first paper. Nobody who knows Mr. Bennett would suspect him of lacking the courage of his opinions, whatever those opinions may be: I was therefore by no means surprised, though very pleased, to find my old friend and colleague boldly stepping forward to fight the question out fairly; for I am quite sure that he is just as desirous that the truth may prevail as I am myself, though his idea of what the truth may be in this instance appears to differ widely from mine.

As it is the artistic question which is the really important one here, I am sorry to be obliged, in commencing, to digress somewhat in order to reply, in self-defence, to the personal attack which occupies the whole first page of Mr. Bennett's article. As being altogether irrelevant, I pass over his bantering (or should I rather say, sarcastic?) remarks as to my "preparing masterly treatises on musical theory, propounding exercises, and, with touching regard for human weakness, working them in benevolent supplements," with the simple observation, that Mr. Bennett is heartily welcome to any amusement that the contemplation of that subject may afford him. But are the remarks I have just quoted what he (to use his own words) "presumably deems to be arguments in the case"? He approaches the real issue when in the following paragraph he expresses his wonder that I should be angry at his attack on Franz. He says that many a reader of this paper

must have wondered that, so much anger should be found in a "celestial mind." Mr. Prout's furious championship of Robert Franz, may, perhaps, be understood by those who sympathize with a generous enthusiasm; but he must have been very far gone—quite out of himself, as I have known him—when he proceeded to assert, or insinuate, all manner of unworthy things against former

colleagues, once favoured with his friendship, and not then thought so utterly despicable. The task is scarcely a pleasant one, but I must give the reader some idea of what presumably Mr. Prout deems to be arguments in the case.

In the matter of epithets, and so forth, Mr. Prout is strong. Here are some of those he uses as applicable to the critics: "clamorous," "dumb dogs," "pack" (in the sense of Webster's definition: 'A number of hounds or dogs, hunting or kept together'), "yelping," "scandal," "wanton insult." From these examples it would appear that, amid all his gentler studies, Mr. Prout has not omitted to qualify in rhetorical Billingsgate.

The question of my proceeding "to assert or insinuate all manner of unworthy things against former colleagues" I will deal with directly; but I must first say that there are cases when anger is fully justified, and I believe that the present is emphatically one. Here was an absolutely unprovoked, and to my mind equally unjustifiable, attack made on a great artist, and I thought it my simple duty to stand up in defence of the truth. That I spoke very plainly and strongly, I freely admit; I certainly did not stop to consider whether or not my choice of words was likely to please Mr. Bennett. I venture to doubt, by the way, whether, under the circumstances, he is the best possible judge as to how far my language deserves to be described as "rhetorical Billingsgate"; but let that pass. I will ask any unprejudiced reader to take my words with their context, as they appear in my article, and not all strung together in a line, as in the *Musical Times*, and to say if they are a whit stronger than the occasion warrants. But is it not rather amusing to find Mr. Bennett charging me with strong language, when it is remembered that it was his own epithets of "impertinence" and "meddling and muddling" that first caused this discussion?

I now proceed to examine the insinuations and charges which Mr. Bennett says I have brought against my colleagues. These are four in number, and I give them in his own words:—

I. Insinuation that the critics did not attend the performance of the Handel-Franz's *Messiah* at Birmingham: "How many of them heard Franz's arrangement of the *Messiah* when it was given at Birmingham, and how many of them took the opportunity of the performance of so familiar a work to get a little well-earned rest in the middle of their arduous labours?"

II. Insinuation that, not having heard the performance, the critics pronounced judgment without comparing the Franz version

with that in general use: "If they did not hear it, how many have taken the trouble to collate Mozart's and Franz's scores?"

III. Charge of inconsistency: "What is the cause of this sudden outburst of zeal for the purity of Handel's text on the part of critics not one of whom, so far as I know, has ever uttered a word of protest against the atrocious distortions of Handel's music which Costa used to perpetrate at every Handel Festival?"

IV. Charge of wantonly insulting Franz: "It is not at all surprising that the Germans should think us an unmusical nation when they see such wanton insults publicly offered to one of their greatest artists."

As the last of these charges can be very briefly dealt with, I will take that first. It is simply the question of what constitutes "wanton insult." I have not the slightest intention of accusing Mr. Bennett of either "impertinence" or "meddling and muddling" because he speaks with authority on questions with which, as I showed last month, he is but imperfectly acquainted; but were I to do so, I think I might, not unreasonably, be accused of wantonly insulting him. Yet I am certain I should find it much easier to make out my case than Mr. Bennett does to establish his charges against Franz.

The first "insinuation" with which I am charged is that of implying that the critics did not attend the performance of Franz's version of the *Messiah*. To this I reply that I asked my question because it is tolerably well known that many of the critics—at all events of the London critics—do not generally attend the performances at provincial festivals of such well-known works as the *Messiah* and *Elijah*, about which, for the most part, there is absolutely nothing new to be said. They prefer to reserve themselves for the novelties, or the revivals of more rarely heard works, which require detailed criticism. I, of course, include myself in this number, and I frankly confess that during nearly twenty years that I was on the press, though I do not consider that I neglected my duties, I much doubt whether I attended half a dozen performances of the *Messiah* at provincial festivals; nor should I have been present in 1885 had I not been curious to hear Franz's version. It may be as well to add that it was my invariable rule never to criticize any performance at which I had not been present. My recollection with regard to the 1885 performance of the *Messiah* at Birmingham (which is corroborated by one of my colleagues to whom I have referred) is, that very few of the London critics besides myself were present, and of these, to the best of my belief, Mr. Bennett was not one. If he says he was present, though it would render his criticism more inexplicable than ever, I shall of course most readily accept his statement, and frankly apologize to him for having made a mistake.

The second "insinuation" was the obvious deduction from my collation of the two scores, the results of which I placed before our readers in my first article. I failed, and I still fail, to see how any competent and unprejudiced man, having compared the two versions, could possibly have helped seeing that Franz's was by far the nearer to the original text. I therefore, I think not unnaturally, inferred that such comparison had not been made.

Mr. Bennett says that "the insinuations and charges, based on feeling rather than fact, which figure in this pretty little indictment, Mr. Prout himself, when not in a state of 'deep indignation' would hardly expect me to answer." This may or may not, according to the real state of the facts, be a very convenient way of evading a reply to awkward questions. On that I express no opinion: Mr. Bennett knows better than I whether he attended the 1885 performance or not, and whether he studied Franz's score; but he continues—

I shall notice only a single statement. Referring to the Costa meddling and muddling, Mr. Prout observes: "I believe none of these gentlemen ever lifted his voice in indignant protest." Here, at

least, is something definite, capable of proof or disproof, and as I am very sure that Mr. Prout's "I believe" stands for a vague impression, he may be interested to read the following extract from the *Daily Telegraph* of Thursday, June 25th, 1875. It refers to a Handel Festival performance under Costa: "The 'Dead March' might with advantage have been rendered more in accordance with Handel's idea. Far too much brass was employed, and here let us add that the same remark applies to most of the choruses, some of which were quite disfigured by the preponderance of trombones and trumpets. Moreover, the brass was so liberally used in doubling the voice parts that the ear grew as weary of it as the eye would of looking at a picture blazing with vermillion, and no ordinary relief came when the voices were allowed to run alone."

I had forgotten the extract from the *Daily Telegraph*, though I doubtless read it at the time; but I am really extremely obliged to Mr. Bennett for recalling it to my notice. He is quite right in supposing that I should be interested by it; for I could desire no more conclusive proof of my charge against the critics, of not having dealt out to Costa the same measure which they deal out to Franz. For a reason which will immediately appear, I have not yet quoted the last sentence of Mr. Bennett's paragraph; but I may safely assume that, in justice to himself, he here gives us one of his most indignant protests. Most excellent it is, and I cordially endorse every word. The atrocity here referred to far transcends anything to be found in Franz's score. Surely, if Franz is to be chastised with whips, Costa should be chastised with scorpions! But did Mr. Bennett proceed to accuse that great man of "impertinence," "meddling and muddling," or bringing Handel "up to date"?—though he is ready enough now to speak of the "Costa meddling and muddling." Nothing of the kind! Listen to his final sentence—

Handel, however, has been fair game for "additional accompaniment" writers these many years, and there is no reason to be surprised at anything he suffers.

O, lame and impotent conclusion! It merely says, in effect, "We do not like Costa's additions, but we are not going to protest; we must simply grin and bear it." Mr. Bennett quotes this extract to show that "at least one of the 'dumb dogs' knew how to bark." Truly, a most apologetic bark, this, "with bated breath, and whispering humbleness!" It begins as a bark, and dies away in a whine. Is this Mr. Bennett's idea of an indignant protest?

But, more than this: a second reading of this final sentence fills me with admiration for Mr. Bennett's masterly command of ambiguous expression. The sentence in question is like the utterances of the Delphic oracle of old, capable of two totally different interpretations. For I submit that, without doing the slightest violence to the text, it may be equally well read as an apology for Costa, in the following sense:—"After all, Handel has been at the mercy of arrangers for so many years that we must not be too hard upon Costa." I do not of course definitely assert that Mr. Bennett intended this meaning; but I do say that it is a perfectly fair and legitimate construction of his words. His trumpet here gives a very uncertain sound; perhaps his indignation prevented his blowing it in his usual vigorous manner! Be this as it may, if this be the best specimen he can give us of his outspoken utterances with regard to Costa's atrocities, I must candidly say that I do not think much of it.

I must apologize for so long dwelling on the personal side of this question, which has been forced upon me by Mr. Bennett's accusation of "indiscriminate mud-throwing," and I now proceed to notice his defence of his charges against Franz. A comparison of the second page of his article with the first will, I think, show that he is far less strong in argument than in sarcasm. Mr. Bennett is one of the greatest masters of fence among English

writers, and I know no man more skilful at talking all round a point, and avoiding the real issue. This is shown by the opening sentences of his defence:—

With regard to the critical part of Mr. Prout's paper in the MONTHLY MUSICAL RECORD, it is, as far as I am personally concerned, necessary to lay down a very definite position. My friend argues as though the attack of the critics on Franz were caused by his alterations in Mozart's score. That may be in some cases, for aught I know, but, as a matter of principle, I have no objection to one additional accompanist meddling with another. Indeed, seeing that I entertain a rooted dislike of the whole tribe, their mutual interference is adapted to afford me the grim satisfaction which honest men feel when rogues fall out. But though, in point of principle, I have no quarrel with anybody who thinks he can improve the Mozart accompaniments, I may very seriously question his good taste, and also the expediency of his action. My ideas are, no doubt, quite primitive and old-fashioned, not at all "up to date," but it seems to me that a man who corrects Mozart assumes a superiority to Mozart, which needs to be very closely investigated and amply demonstrated before acceptance. On the subject of expediency, I have a strong impression that, unless the changes made are of great and striking utility, it is not desirable to confuse the public with conflicting versions, especially in the case of a work which, like the *Messiah*, is of great popularity. That is all I have to say in the matter of Franz *versus* Mozart, and, therefore, a good part of Mr. Prout's criticism must be answered by others, not by me. My grievance is with Franz *versus* Handel, and to that section of the general theme I shall confine myself.

Mr. Bennett here shirks the whole question by saying that he is not concerned with the matter of Franz *versus* Mozart, but with that of Franz *versus* Handel. This, however, is ignoring the absolutely vital fact that Franz's score is not, and was never intended to be, a new arrangement of the *Messiah*, similar to his arrangements of Handel's *L'Allegro* and Bach's *Magnificat*. If Mr. Bennett knows Franz's score, he must be aware that it bears the following title: "*Der Messias. Oratorium von G. F. Händel. Unter Zugrundlegung der Mozart'schen Partitur mit den nöthigen Ergänzungen, herausgegeben von Robert Franz.*" ("The *Messiah*. Oratorio by G. F. Handel. Founded upon Mozart's score, with the necessary completions, edited by Robert Franz.") It is quite evident, therefore, that justice cannot be done to the questions at issue if this important fact be left out of consideration, as Mr. Bennett proposes. Had Franz been himself writing additional accompaniments to the *Messiah*, the score, we may be sure, would have been quite different. On this point it may interest my readers if I translate a passage from a letter I recently received from Franz, thanking me for my first article. The old master says:—

That I, in arranging the score of the *Messiah*, sat between two stools, you repeatedly show; on the one hand, the necessary reverence must be shown to Handel; on the other, I was hampered by Mozart's forms, which have grown into the hearts of the people. The difficulties which such a double position prepared for me are self-evident. Where, on the other hand, freedom was allowed me, the closest adherence to Handel's score will everywhere be traced.

Mr. Bennett's "rooted dislike of the whole tribe" of writers of additional accompaniments is, of course, perfectly well known to his readers; but, unfortunately, he has never yet given even a hint of how he would propose to perform any one of Bach's or Handel's vocal works without their aid. Till he does this, we are left in a blissful state of uncertainty as to what he really wants, and how he wishes to hear Handel's oratorios performed. In the paragraph I have last quoted, he says that "a man who corrects Mozart assumes a superiority to Mozart." I showed in my first article that the so-called "corrections of Mozart" by Franz, are in nearly every case restorations of Handel's original text. Mr. Bennett's argument here becomes somewhat involved. Does he call the restoration of Handel's text "correcting Mozart" or not? If he does, then Franz assumes a superiority to Mozart, not for himself but for Handel. In that case, Mr. Bennett,

with his "rooted dislike of the whole tribe" of additional accompanists, ought, if he is consistent, to range himself on the side of Franz, who is removing the very additions to which he so strongly objects. If, on the other hand, Franz's restorations are not to be regarded as corrections of Mozart's text, Mr. Bennett's remarks have no application to the matter in question; they are merely throwing dust in his readers' eyes, and darkening counsel by words without knowledge.

In his next paragraph Mr. Bennett is reluctantly compelled to admit that "in certain exceptional cases" additional accompaniments may be necessary. He does not tell us what these exceptional cases are; I therefore ask him if he can name one single vocal work by Handel which it would be possible to perform "as the composer meant it to be," without additional accompaniments. I have been through every volume of the German Handel Society's edition—and there are more than 90 of them—without meeting with any; and I invite Mr. Bennett to find one work, from the largest oratorio down to the smallest Italian cantata, which, if given without additional accompaniments (that is to say, exactly as it is printed in the score), would not be a mere caricature of the composer's intentions. Mr. Bennett further describes the only kind of additional accompaniments that he would tolerate in the following words, "to leave the original score absolutely untouched, and to add no more than may be needful to its completion according to the means and usage of the time when it was composed." (The italics are mine.) That is to say, everything that Handel meant for the harpsichord must be played on the harpsichord. That this is what Mr. Bennett really intends is clearly shown by other remarks of his, which I shall quote later in this article. If it were possible (which I proved last month that it is not) to restore Handel's orchestra exactly as it was in his time, a performance of one of his oratorios, as given under his own direction, would be most interesting; and I, for one, would travel a long way to hear it. But from what we know of the imperfect state of executive ability in Handel's time—to say nothing of the coarse, harsh tones of the old oboes, with their large bore and broad reeds—I have a very strong suspicion that few who went would sit through the performance, and that nobody would go to a second. Seeing, however, that such a rendering as I am speaking of is absolutely impossible, I wish to point out that the restoration of the harpsichord in our modern orchestra, with which it does not mix in the least, would be simply putting a piece of old cloth into a new garment. While Handel's ideas should be kept intact, it is absolutely necessary that they must be, at least as regards the orchestra, presented in a modern dress if they are to be presented at all.

Mr. Bennett next comes to the detailed instances on which he relies to justify his charges of "impertinence" and "meddling and muddling." The first of these is the non-employment of the organ in the choruses. On this point it will doubtless interest my readers if I give Franz's own explanation. In the letter to myself from which I have already quoted, he says:—

Allow me to give you the reasons which decided me to make a more sparing use of the organ. The size of our choruses at the present day is so colossal that, in my opinion, the support of the noisy instrument is no longer necessary. In addition to this, I had had unpleasant experiences in listening to the *Passion according to Matthew* at Leipzig, where the organ absorbed Bach's instrumentation to such an extent that absolutely nothing could be heard of it. I therefore introduced the organ only in important passages, endeavouring to replace it in the choruses by the clarinets and bassoons, which fairly approximate to it in their effect.

Those who remember the performances under Costa will not need to be reminded how often, with him, the

organ was allowed to drown everything else; and, even if they do not agree with Franz's views, as I have already said I do not, will at least admit that there is something to be said for them. Mr. Bennett remarks, "Mr. Prout regards this as a grave error of judgment. I prefer to call it impertinence." Of course Mr. Bennett is quite entitled to call it by any name that he chooses; how far such an epithet is justifiable in such a case my readers must decide for themselves. But what about strong language here?

In his next paragraph, referring to Franz having retained Mozart's arrangement of parts of some choruses for solo voices, Mr. Bennett says, "Mr. Prout observes, 'It is a pity that Franz did not boldly restore Handel's original,' and I agree with him." But how does he reconcile this with his previous statement that "the man who corrects Mozart assumes a superiority to Mozart"?

Mr. Bennett next deals with the treatment of the recitatives in the following words:—

Franz has arranged the whole of the recitatives for string quartet, though admitting that the use of a pianoforte is preferable where convenient. Mr. Prout observes: "Surely, where no pianoforte is available, a soft accompaniment for strings is preferable to the melancholy scrape of the violoncello and grunt of the double-bass, which have become traditional in this country." But when and where is a pianoforte not available? The instrument is common enough, in good sooth, and need not be a space-consuming "grand." As for the alleged superiority of the string quartet to the "melancholy scrape," &c., that is not to the point. Both needlessly violate Handel's intention. Here, it may be added, that, at the Albert Hall, certain of the recitatives, which require sustained chords, are accompanied on the organ. This is, at any rate, more Handelian than use of the strings.

In the first part of this passage we see Mr. Bennett arguing in favour of the employment of the piano. Again I ask, how does this agree with his demand for the completion of the score "according to the means and usage of the time when it was composed"? Did Handel ever use the piano? Mr. Bennett's last statement—that the accompanying of recitatives on the organ "is at any rate more Handelian than use of the strings"—is a purely gratuitous assumption. I am sorry to have to inform him that, unfortunately for his argument, the facts are dead against him, as I shall proceed to prove.

In Handel's works we find two methods of accompanying recitatives. In by far the larger number of cases, the harpsichord is used, when only short chords were required, and the voice was to be left quite free. The other method was the employment of the strings, when either sustained harmony was needed, as in "Thy rebuke has broken his heart," or when there was some special figure of accompaniment, as in "Thus saith the Lord," or "For, behold, darkness shall cover the earth." The strings were only used in the more important recitatives. To show the average proportion of accompanied to unaccompanied recitatives, I have analyzed those in three of the best known oratorios—*Samson*, *Judas Maccabeus*, and *Jephtha*. In *Samson* I find 6 accompanied against 32 unaccompanied, or about 1 to 5; in *Judas*, 2 accompanied against 22 unaccompanied, or 1 to 11; and in *Jephtha*, 6 accompanied against 24 unaccompanied, or 1 to 4. The total for the three works is 14 accompanied against 78 unaccompanied. But, that Handel never used the organ for the recitatives is most clearly shown by an examination of his church music, for which, of course, no harpsichord was available. In the complete collection of his anthems, we find, altogether, eight recitatives, mostly short and unimportant. In every case, without one single exception, these are accompanied by the strings, and *never once by the organ*, though that instrument is used in every other movement. Considering how rarely Handel employs strings elsewhere to accompany recitatives, can there

possibly be a stronger proof that he considered the organ unsuitable for this purpose? The only recitatives in all Handel's works which are accompanied by the organ, are two in his arrangements of some of the Chandos Anthems *with organ accompaniment only*, where, of course, nothing else was possible. I fear that Mr. Bennett's case must be in a terribly bad way, if it needs to be supported by such reckless statements.

Mr. Bennett's next paragraph is that to which I referred above, as showing that he wishes to restore the harpsichord. Referring to Franz's giving the harmonies of the cadences to clarinets and bassoons, he says:—

Mr. Prout contends that the monotony of clarinets and bassoons is not more objectionable than that of the harpsichord. I am not concerned with the comparison. It is enough for me that Handel preferred the harpsichord.

Once more I ask, what on earth is the good of restoring the harpsichord, unless we also restore the rest of Handel's orchestra, which (as I proved last month) is absolutely impossible? The following sentences, relative to Franz's scoring of "Rejoice greatly," are to the same effect.

In his next paragraph Mr. Bennett speaks of Franz's "extraordinary addition" of a cadenza at the end of "Rejoice greatly." We may or may not approve of it; but calling it "extraordinary," seems to show that he is quite unaware that in Handel's time such cadenzas were customary. As I will not follow Mr. Bennett's example, of making statements and giving no proof, I will refer him to an authority which he will certainly not dispute—the so-called "Dublin score." This is the copy, partly in the composer's handwriting, and partly in that of his amanuensis, Smith, from which Handel conducted the first performance of the *Messiah* at Dublin, and which contains his later readings. In this score (to which, later in his article, Mr. Bennett refers as an authority) a long cadenza, in Smith's handwriting, is found at the end of "Every valley." We may fairly assume that, even if not composed by Handel himself, it was, at least, inserted with his consent and approval; how else did it come into his score?

Mr. Bennett then deals with the substitution in "He was despised," of the figure of imitation for Mozart's meaningless chords. I objected to this myself in my first article, and will content myself now by remarking that this is *the only passage in the whole score* to which my friend ventures to apply the term "meddling and muddling."

Mr. Bennett's following paragraph must be quoted *in extenso*:—

The foregoing are all the points *in re* Handel *versus* Franz which Mr. Prout touches upon in the course of his long disquisition upon Franz *versus* Mozart. I hardly need tell musical readers that they are not the only ones available for my present purpose. Thus, Franz has assigned "But who may abide" to a bass, although written for a contralto. Franz has given "Then shall the eyes" and "He shall feed His flock" to a soprano, thus following the indications of Handel's first score, whereas in the Dublin score (of later date) it is found that Handel transposed them a fourth lower for a contralto. "Behold and see," with the solos immediately following, are allotted by Franz to a soprano. Handel wrote them for a tenor.

I am rather doubtful whether I ought to characterize this paragraph as reckless statement or as mere sophistry; but it certainly is one or the other; because not a single one of the things with which Franz is here charged was done by him. In every case, without exception, he simply retained Mozart's arrangement; had he altered it, he would, I suppose, have "assumed a superiority to Mozart"! We here see the pitiable straits into which Mr. Bennett is brought by his persistent ignoring of the fact that Franz has not attempted to make a new version of the *Messiah*.

but simply to complete and purify Mozart's. By refusing to consider the question as one of Franz *versus* Mozart, he is reduced to the necessity of either charging Franz with things of which he is absolutely innocent, or of abandoning the greater part of his case.

I am afraid of wearying my readers by the length to which this article is extending; but Mr. Bennett throws his accusations about in such a wholesale manner—like a player at Aunt Sally shying half-a-dozen sticks at a time, in the hope that one or two may happen to hit—that, if I leave any important point unnoticed, it may be supposed that there is no answer to it. I will only make one more extract, taken from the conclusion of Mr. Bennett's article.

The distinguished German musician has not preserved the integrity of his illustrious predecessor's original, and has availed himself of the suggestions of his own fancy, as in the striking case of the destroyed silence in "He was despised". This is enough for me. Let Franz have all possible credit where he has done anything to restore the simplicity of the Handelian text, but there can be no set-off against his gratuitous alterations.

I am very glad to find Mr. Bennett at last giving Franz any credit at all; it is the first time he has done so, but better late than never. But, with regard to the "destroyed silence" (which, by the way, was destroyed by Mozart, and not by Franz), I wish to know by what perverse mental process, Mr. Bennett possibly brings himself to describe the introduction of Handel's subject at this point as "*the suggestion of his [Franz's] own fancy*." Surely a more amazing statement was never made! How can it be Franz's own fancy, when the theme is Handel's? Can this be anything but a desperate attempt to bolster up a hopeless case? He further speaks of Franz's "gratuitous alterations" in the plural. He only names this one, such as it is, and I challenge him to find another one, if he can. Merely retaining Mozart is making no alteration at all, "gratuitous" or otherwise.

Now let me sum up. In the whole of Mr. Bennett's defence, I find only one point which he can adduce in support of his charge of "impertinence," and only one which he ventures to qualify as "meddling and muddling." I have noticed both of these in their proper places. Against them I set the numerous passages to which I referred in my first article in which Franz has restored the original text; and I ask Mr. Bennett if he considers it fair criticism to pass over all these in silence, and, on the strength of two isolated passages to bring these general charges against Franz? I make no claim for perfection on behalf of Franz's work, as my readers will see from my first article. The objections I made to it there are in the main the same as those set forth in the article to which Mr. Bennett refers, which appeared in the *Musical Times* for December, 1885. My friend, Mr. W. H. Cummings, has authorized me to say that he is the writer of that article, with which I for the most part, though not entirely, agree. Had Mr. Bennett's criticisms been written in the same fair and temperate spirit as those of Mr. Cummings, this discussion would never have arisen; for I should be the last to object to any man's free expression of his opinions, however much I might differ from them. The shortcomings in Franz's edition arise in nearly every instance, as Mr. Cummings ably points out, from the impossibility of the editor's having had access to the most important sources on which to base a perfectly reliable text—foremost among these the "Dublin score" already referred to, which was the private property of the late Sir Frederick Ouseley. But even Mr. Cummings, I think, does injustice (I am quite sure, unintentionally) to Franz in overlooking the fact that his sole intention was not to prepare a new edition of his own, but simply to complete, and where necessary to purify, Mozart's score. We hear

of Franz doing one thing, and Franz doing another, when in reality it is Mozart who has done them, and Franz has merely followed him, where he had much better have restored the original, had he had the opportunity of discovering what it was. To pass over the question of Franz *versus* Mozart, and confine one's self to the question of Franz *versus* Handel, is doing Franz a very grave injustice, by judging him from a wrong standpoint. It is an affair of quite secondary importance whether or not his version is used at performances of the *Messiah* in this country; but it is a matter of great moment that an artist like Robert Franz should be vindicated from the aspersions so recklessly cast upon him. This, in the face of Mr. Bennett's reply, I claim to have triumphantly done. That Franz has sometimes erred in his judgment, I freely admit, but I fearlessly leave to my readers the verdict as to how far Mr. Bennett has justified his charges of "impertinence" and "meddling and muddling". Of his other accusation—that of bringing Handel "up to date"—he has not in his article adduced a single title of evidence; on that point, therefore, judgment in favour of Franz goes by default.

One word in conclusion. Nobody can regret more deeply than I if anything like a personal element should seem to have been imported into this discussion. I do not see how it was possible to avoid it altogether, if the subject was to be properly thrashed out; but I none the less deplore it. I can most honestly say that I have not the slightest personal feeling in the matter; for Mr. Bennett is a friend of mine of some twenty years' standing. But I draw a broad distinction between the man and the critic. For the former I entertain a very sincere esteem and regard; with the latter I have had many differences of opinion, though never before has it been my painful duty to enter the lists openly against him. But his criticisms deservedly carry such weight, that I felt bound, on the present occasion, to do all in my power to counteract the evil that those criticisms were likely to work.

P.S.—On reading over my last article, I find in it one statement, made in the heat of argument, which, as an honest man, I feel it my duty on further consideration to withdraw. I said that nobody who heard Franz's accompaniments could have the least doubt as to whether they, or Mozart's as usually given, more nearly represented the composer's original ideas. That Franz's score certainly does so, I still maintain; but I forgot, when I wrote those lines, that the general public would be likely to overlook entirely the numerous restorations of the text which connoisseurs would notice, but would not fail to be struck by some of the points in which Franz has followed Mozart, such, for instance, as the giving of "He shall feed His flock" to the soprano, or the abridged version of "The trumpet shall sound." I therefore frankly withdraw the statement, which, it will be seen, in no way affects my general argument.

E. P.

MUZIO CLEMENTI AS A PIANIST AND COMPOSER.

BY FR. NIECKS.

WHO does not know the story of Mozart and Clementi's amicable contest before the Emperor Joseph II. at Vienna, on December 24, 1781! It is one of those incidents about which authors never grow weary of writing and the public of reading. Mozart, though four years younger, was the more developed of the two, and, though his best operas and symphonies were still unwritten, had produced a large number of admirable works of all kinds. Clementi, on the other hand, a favourite of the London

public since 1770, and enthusiastically received by the Parisians in 1780, could boast of only a few published compositions, consisting of sonatas and trios. On the above-mentioned occasion he played, besides an improvisation, extempore variations with Mozart on two pianos, and the adagios and rondos of manuscript sonatas by Paesello (laid before them by the wife of the Russian Grand-Duke Paul), some of his own works, among which was the B flat major sonata, the two opening bars of which reappear in the Allegro of the overture to Mozart's *Zauberflöte* (1791). Whether this reappearance is a reminiscence or a coincidence cannot be determined. Clementi, not to leave the world in doubt as to his priority, put on the title-page of the second edition of the sonata the following words: "Cette sonate, avec la Toccata qui la suit, a été jouée par l'auteur devant S. M. I. Joseph II. en 1781; Mozart étant présent." I mention the contest of the two great musicians for the purpose of quoting Mozart's remarks on Clementi's playing and compositions, which are to be found in his letters. "Yet another pianist has come here, an Italian, Clementi by name; he, too, was commanded [to appear at court] . . . Clementi is a good pianist—with this all is said. He has a very dexterous right hand [in another letter Mozart writes: "he plays well when doing so depends upon the dexterity of the right hand"]. His principal passages are thirds ["his *forte* is passages in thirds"]. But he has not a pennyworth of taste and feeling, in short, he is a mere mechanician. . . . He preluded and played. . . . Then [after Mozart had been heard] we took a theme from a sonata of Paesello's and improvised on it on two pianos." The following remarks were written eighteen months later (June 7, 1783). "Now I must say to my sister a few words about Clementi's sonatas. That the composition of them does not count for much will be felt by every one who plays or hears them. Remarkable or striking passages are not to be found in them, except sixths and octaves, and with this my sister should not at all concern herself much, so that she may not spoil with them her quiet, steady hand; and the hand may not lose its natural lightness, flexibility, and flowing agility. For, after all, what is the good of it? She is to play the sixths and octaves with the greatest velocity (which no human being can do, not even Clementi), and thus she will produce nothing but jaggedness. Clementi is a *ciarlattano*, like all Italians. He writes on a sonata *Presto*, and even *Prestissimo*, and plays it *Allegro* in : time. I know this, for I have heard him. What he does well is the passages in thirds; but he has sweated over them in London night and day. But, apart from this, he has nothing—nothing at all—neither the least expression [*Vortrag*] nor taste, not to speak of feeling."

The now current opinion of the nature of Clementi's compositions and his style of playing, I presume to be based to a not inconsiderable extent on Mozart's judgment, which, however, internal and external evidence discredits. Its correctness has been repeatedly called in question, but, it seems to me, with too much deference to the genius of him who gave expression to it. But why this deference? Do the judgments of Weber and Spohr on Beethoven, of Wagner on Mendelssohn, Schumann, and Brahms, and so on, inspire us common mortals with confidence in the infallible wisdom and insight of these demi-gods? Do they not rather inspire us with doubt as to their capability of projecting themselves out of the habitudes of their individualities? No one is likely to suspect Mozart of jealousy. Such a feeling was foreign to his frank and kindly nature. Nor did the composer in him prompt his utterances. The German and pianist must be held responsible for them. German and Italian

musicians were in those days often pitted against each other, and the latter had a social suppleness which not unfrequently proved fatal to the prospects of the former. The words "he is a *ciarlattano*, like all Italians" show whence the wind blows, and also that we have to do with blind prejudice, not with reasoned judgment. But the even greater obstacle to Mozart's just appreciation of Clementi was the difference of their styles of pianoforte playing. If you know how the Liszt school speaks of other schools, and these other schools of the Liszt school; and if at the same time you are not penned in any one school, you cannot fail to understand the Mozart-Clementi case. A quiet, steady hand, and smoothness and lightness of execution formed Mozart's ideal of a pianoforte technique; what did not fall in with it, still more what militated against it, must needs be of evil. I shall not deny that there were some grains of truth in what Mozart said; indeed, that cannot be denied, as we shall see. But it is impossible that a musician who himself and whose pupils became so distinguished for taste and expression should at any time of his career have been absolutely destitute of these qualities. And again, insignificant as the subject-matter of the compositions heard by Mozart may have been (the B flat major sonata was not a favourable specimen), the skill and spirit revealed in them would have made an unbiassed observer aware of the presence of an artist above mediocrity and full of great possibilities.

But supposing that there were no exaggerations and no misconceptions in Mozart's judgment, it could only apply to the Clementi of that day; for all, he himself included, agree that his style underwent a change. The superiority of Mozart in the matter of expression must of course be granted. In remarking to Dittersdorf that in Clementi's playing reigned only art, but in Mozart's art and taste, the Emperor Joseph II., if not quite exact, was right in the main. Clementi, who said that before meeting Mozart he had never heard such expressive and charming playing, and that an Adagio and some extempore variations surprised him especially, told his pupil Ludwig Berger that he himself cultivated at that time above all brilliance, and was fond of showing off passages in thirds, &c. This meeting with Mozart had no doubt some influence on his art. In connection with the development of the latter, a passage or two from an article by Ludwig Rellstab, who was a pupil of Berger's, deserves to be quoted. "It may have been this kind of studies [in singing under Santarelli at Rome, as a boy] that enabled him later on to write for the instrument in so singing a style and with such melodic taste, which contributed not a little to the success of his compositions and playing. For the art of singing remained for him also afterwards an object of permanent attentive study, and we know from the mouth of one of his best pupils (Ludwig Berger) that, especially with regard to the adagio, he observed always most carefully the excellent singers of his time, and gave particular attention to their ornamentations, in order to utilise them for his pianoforte playing. These studies, however, belong to a later period. . . . As regards feeling, all contemporaries have judged him most favourably; and not only his works, but also all his pupils—as, for instance, Cramer, Field, Berger, and Klengel—prove by the style of pianoforte playing he has transmitted to them that Mozart's judgment was wrong." Gerber, the lexicographer, too, may be called a witness. He writes in his *Neues historisch-biographisches Lexikon der Tonkünstler*, published in 1812, as follows:—"From his works may be seen how excellent is his rendering of the *adagio* on the pianoforte. And he is just as great in the *allegro*. He brings out neatly with one hand the most rapid passages in octaves,

and makes even shakes in octaves with one and the same hand. But being one of the greatest virtuosos on the pianoforte seems to be one of his least merits. He is at the same time and in as high a degree a composer.* Moscheles probably speaks from hearsay when he says, "Clementi's playing was in his youth distinguished by the most beautiful *legato*, by a pearl-like touch in quick passages, and by the most certain technique." At least Clementi does not make his appearance in Moscheles' diary till the year 1821.

Reputations are damaged by piquant anecdotes as well as by the *obiter dicta* of notabilities. Both are apt to be repeated; and repetition, which gives a semblance of truth even to the most improbable, becomes the parent of falsehood. The reputation of Clementi, the musician as well as the man, has certainly been damaged by the circulation of anecdotes about his miserliness. Spohr relates in his autobiography that when he visited Clementi in St. Petersburg he found him and his pupil Field standing, with their shirt-sleeves turned up, before a tub, washing their stockings and dirty linen. Marmontel informs us that Clementi, to save the expense for paper, wrote his correspondence at the houses of his friends; and was told by Henri Herz that he saw the Italian musician give a porter for carrying his baggage up to the third storey of the Hôtel du Petit-Carreau, at Paris, the magnificent reward of ten centimes, *i.e.*, one penny. Now what more natural than to conclude from this that Clementi was a dry stick, a stranger to poetry, beauty, and tenderness. An examination of his works, however, shows that such a conclusion would be unjustifiable.

Like Chopin, Clementi was a pianist-composer, and wrote felicitously only for his instrument. The success obtained by his few symphonies did not encourage him to continue the cultivation of the orchestral *genre*. Besides that splendid body of studies, the famous *Grados ad Parnassum* (ou L'Art de jouer le Pianoforte démontré par des Exercices dans le style sévère et dans le style élégant) and the excellent *Préludes et Exercices dans tous les tons majeurs et mineurs*, the most noteworthy of his compositions are the more than a hundred sonatas, the majority of them for pianoforte alone (some of *quatre mains* and two for two pianos), and the others with violin or flute, or with violin and violoncello. The sonatas for pianoforte alone are nowadays the only ones played. The Breitkopf and Härtel edition contains 64, the Holle (Wolfenbüttel) edition 60, the Litolf edition 57 (and 12 sonatinas), and the Peters edition 24. Going through these sonatas we do not find the predominance of rattling octaves, thirds, sixths, and combined thirds and octaves, and sixths and octaves, which the remarks of Mozart and other critics would make one unacquainted with the works expect. But although there is not a trace of such passages in many of the sonatas, they are nevertheless a characteristic feature of his style, especially his early style, and form part of his contribution to the development of the pianoforte technique. A good deal of Clementi's work has become obsolete, being old-fashioned in manner and inadequate in presentation. A portion of it, too, may justly be called dry. Dryness, however, is by no means a general characteristic of his work, and, moreover, is always relieved by liveliness.† His sonatas consist of two, of three, or of four movements, three being the more usual number of the more important ones. In the first movement the composer is ruled by the play-impulse,

in the slow middle-movement by his sensitive heart, and in the third by his high spirits. Or, as we may also say, in the first the virtuoso has the upper hand, in the second the man of feeling, and in the third the man of the world. The last movement of the sonatas, oftentimes a rondo and in 3/4 time, has that character of innocent gaiety with which Haydn, Mozart, and their contemporaries have made us familiar. All his last movements are remarkable for serene joyousness and exuberant animation. To do justice to them, the fingers cannot be too supple and nimble, the touch too light and neat. Clementi's compositions are very melodious and not lacking in feeling. If he falls short in these respects, it is generally in the first movement. As to feeling, it has to be admitted that his emotional compass is limited. He confined himself to the tender, pensive, and cheerful; the more violent passions, the ecstasies and sublimities of feeling, were not within his grasp.

If you inquire into his kinship, you will find him related to no one more nearly than to Mozart, the resemblance being at times very striking. Now and then, however, we are also reminded of Beethoven especially in the adagios. Although Clementi lived till the year 1832, he was essentially a man of the 18th century, a fact players and critics of his works ought to keep in mind. I have already said that in the first movements the play-impulse rules, and the virtuoso has the upper hand. There are, however, differences of degree, not to speak of exceptions. Let me give you some instances. In the first movement of the C major Sonata (Presto, C; Vol. I., No. 1, of Peters' edition), barring a short strain of melody at the beginning of the first and the second subject, all is mere crude passage-work. There is likewise a superabundance of the same sort of thing in the first movement of the B flat major Sonata (Presto, C; Vol. I., No. 2, of Peters' edition), but the disproportion between melodic thought and passage-work is not so great, and the latter is not throughout so crude. In other sonatas again, the formal virtuosic element occupies a more subordinate position, a result attained by refining and spiritualising as well as by curtailing. As a favourable specimen may be mentioned the first movement of the two-movement sonata in A major (*Maestoso e cantabile*, C; Vol. IV., No. 23, of Peters' edition), which begins in the grand flowing manner of Beethoven's F major Sonata for pianoforte and violin, Op. 24. The slow movements, always singing in style and often highly ornate, call to mind the already quoted remarks of Rellstab's about Clementi's vocal studies and observation of good singers. In them is, as a rule, to be found the emotional centre of gravity of his sonatas; in them especially the composer sacrifices to the graces.

Clementi's most important poetic achievements, the works in which he has incorporated the greatest emotional intensity possible to him, and where the virtuoso contents himself with being the servant of the idea, are the sonata in B minor (*Molto adagio e sostenuto*, 3/4; Vol. II., No. 10, of Peters' edition) and that in G minor (*Largo patetico e sostenuto*, 3/4; Vol. III., No. 18, of Peters' edition). The latter, the finer and more interesting as well as longer and more ambitious of the two, is a piece of programme music. It bears the title of *Didone abbandonata. Scena tragica* (The forsaken Dido. Tragic scene), the several movements being superscribed: *Introduzione*, "Largo patetico e sostenuto"; "Allegro ma con espressione, deliberando e meditando"; "Adagio dolente"; and "Allegro agitato e con disperazione." It is unnecessary to discuss the question whether Clementi was inspired by the fourth book of Virgil's *Æneid* or

* The catalogue of Clementi's works given by Gerber reaches Op. 42, published in 1802.

† "His vivacity," said Moscheles of him at the age of seventy-three (in 1825), "does not let him rest. At table he is indefatigable in talking and joking; but he can also be violent; indeed his is a hot-blooded Italian nature."

by Metastasio's opera libretto *Didone abbandonata*, so often set to music in the last and the early part of this century; partly because there can hardly be any doubt about it, and partly because it is of no consequence. And why is it of no consequence? Because Clementi depicts not particular incidents, not an individual character, but states of feeling common to the whole genus of unfortunate lovers. In fact, the title would lose little, if anything, in appropriateness, by the substitution of another female name for Dido. But it would lose something in suggestiveness—the grandeur and glamour of royalty, and the romance of dim antiquity. I should have liked to analyse poetically and technically this masterpiece of Clementi's, indeed, had the intention of doing so, but must forego the pleasure at present. Enough, however, has been said, I hope, to induce those who do not know it, to take it up, and study it lovingly. They will see the composer there to advantage as a poet, melodist, harmonist, contrapuntist, and musical architect, the virtuoso having abandoned his self-seeking ways and become a reformed character.

"What I am," wrote Moscheles in 1859, "I owe to the old school, to the *Altmeister* Clementi." No pianist of the present day who claims to be abreast with the progress of the art and a peer of the best of his contemporaries could say the same. Much has happened since the days of Clementi: Chopin, Liszt, and Henselt, for instance, have lived, and not lived in vain. New processes have been invented, new problems propounded, and new ideals raised. Nevertheless, there is still life in the old master; and if we cannot get from him all we want, he can give us much that is desirable, often lacking, and elsewhere not so readily obtainable. I would not enjoin on students, as a teacher did whom I knew twenty-five years ago, to practise nothing but Clementi, but I would strongly advise them not to neglect him. Clementi has often been called the father of modern pianoforte playing. If such a name can be given to any one man, it is due to the Italian master. He is the link between Domenico Scarlatti, the Liszt of his age, and the virtuosic pianism of this century. But he was a classic as well as a virtuoso, and lastly, while keeping in view his limitations, his formal rather than poetical superiority, his brilliant rather than profound qualities, we may go the length of saying that he was "a man of invention and even of genius."

ADDITIONAL EXERCISES TO MR. E. PROUT'S "COUNTERPOINT: STRICT AND FREE."

BY CHARLES W. PEARCE, MUS. DOC., CANTAB.

YET another of Mr. Prout's valuable and interesting series of educational text-books lies before us. This time we have a greater novelty than ever; for the idea of a book of *Additional Exercises* to a treatise on Counterpoint is indeed something unheard-of—even to the students of the present generation. If we did not remember that Mr. Prout's Counterpoint is Free as well as Strict, and that, moreover, in this treatise he deals with the harmonisation of given melodies, we might well wonder why a book bearing the above title was necessary, seeing that a somewhat limited number of *canti fermi* (as many perhaps as might be easily contained within the limits of one sheet of ordinary music paper) would generally be deemed sufficient to constitute the entire stock of working material required for the exercises of a student in Counterpoint.

Much is said in these days about the dryness and un-rhythmical, unmusical character of the subjects set as *canti fermi* in the teaching-rooms of the various musical colleges, as well as in the counterpoint papers of univer-

sity and other examinations. Of course, in themselves, these subjects are dry; but could any succession of long single notes of equal time-value, and all in one scale or key, be anything else than dry, even if written by a composer of the highest stamp of genius? An objection of this kind would appear to be unduly raised against the ordinary semibreve *canto fermo* of the contrapuntal class and examination room, from a want of proper appreciation of the usefulness of this time-honoured type of *plain-song*. It is manifest that the very first step in the teaching of musical composition demands these two distinct but inseparable mental operations from a student—first, that he shall think of, or choose, a well-ordered succession of consonant harmonies or chords; second, that the several parts which make up these chords shall themselves flow smoothly and vocally, and consequently provide for both performer and listener a certain amount of melodic interest. To the beginner, some sort of peg is necessary, whereon he may hang his ideas of chord-choosing and part-writing; and for this purpose, the plain, unadorned, isochronal notes of the diatonic *canto fermo* supply all his needs. When he knows what root progressions or harmonic successions are best avoided, and can, with a well-chosen series of chords, secure at the same time a smooth and melodious part-motion in the first species of counterpoint, the four remaining species will themselves initiate him into the earlier mysteries of rhythmic pulsation, and familiarise him with different and contrasted simultaneous time-values. One thing taken at a time, and done well, ought to be a governing principle in all educational processes; hence, on this ground, if on no other, can the much despised, but withal, exceedingly useful semibreve *canto fermo* be defended. A musical student ought no more to complain of the subjects given him for exercises in counterpoint, than should a drawing student murmur at the apparently uninteresting lines, and precise accuracy required for his studies in perspective and anatomy. Neither student would ever become a real master of his particular art who considered himself above the so-called drudgery involved by these respective exercises and studies.

Mr. Prout divides his "*Additional Exercises*" into three parts—I. Consisting of *canti fermi*; II. Of melodies to be harmonised; III. Of unfigured Basses. Part I. is subdivided into six sections, each of which shows a considerable amount of careful forethought and artistic planning. Section I. provides twenty-four of the aforesaid "dry and uninteresting" equal-note subjects for counterpoint, of from two to eight parts. To these succeed, in Section II., eight special *canti fermi* for the fourth species, written expressly for working in this difficult order, so that for none of the subjects will it be found necessary to break the syncopation. Teachers will welcome this page 3 when dealing with young beginners. Section III. gives twelve florid *canti fermi* for working combined counterpoint. These subjects themselves resemble the fifth species in style, being, in one or two cases, free variations of some of the "dry and uninteresting" equal-note subjects of the preceding sections. In many ways this will be found to be a most useful section of the book. In Section IV. we have twelve longer *canti fermi*, intended for introducing modulations to the nearly-related keys: the last two, from Cherubini's well-known treatise, being of prodigious length. Free Counterpoint is provided for in Section V. by twelve subjects, six of equal notes, and six in florid rhythm. In these, the chromatic notes of the key are introduced, and the whole range of chromatic concords and discords being thus opened up, we may fairly conclude that by this time the student is out of the "dry and

uninteresting" stage of his contrapuntal career. Section VI. is both useful and original in design. It consists of twenty-one patterns for writing imitative counterpoint. These patterns fit all the usual commencements of *canti fermi*, so that, henceforth, there will be no excuse for a student who does not know "how to *begin*" an exercise in imitative counterpoint. With the end of Section VI., on page 9, the additional exercises to counterpoint *proper* cease. It is difficult to conceive anything more complete, or better done, than Part I. of this book.

Part II., of course, has the lion's share of the work, and supplies a much needed want. Hitherto, the available collections of melodies for harmonisation have been very few indeed, and of rather limited dimensions; but, excellent as these may be (notably those of Sir John Stainer and Dr. Ferdinand Hiller), it is quite obvious that a selection of melodies by different composers, of different nationalities, and of various styles, must be more useful, from an educational point of view, than a number of melodies written—as it were, to order—by any one composer, however excellent or eminent. As will be seen presently, Mr. Prout's new book offers most unusual and novel advantages in this department of study, and for this reason alone it cannot fail to commend itself most thoroughly to the notice of teachers of musical composition, because it gives them exactly what they have been asking for, possibly for some years past. One can only wonder that such a book as this did not make its appearance long ago. All the greater welcome to it, now that it has come. The second part of the book, like the first, is subdivided into separate and distinct sections, of which Section I. gives us no fewer than fifty of the choicest and best German chorals, selected doubtless from J. S. Bach's *Choralgesänge und geistliche Arien*, or other like sources. Many of these are already familiar to English students from their association with popular hymns; others, like *Morgenglanz der Ewigkeit* (used in Sir W. S. Bennett's "Paradise and the Peri" overture), will recall some well-known orchestral or choral work; whilst others, like *Dir, Dir, Jehova, will ich singen* and *Gottes Sohn ist kommen*, may possibly present, for the first time, to an English reader the original version of a grand religious melody which has been terribly mutilated and mangled out of all shape by some English tune-book editor of bygone days. Those who are interested in the study of the Ancient Ecclesiastical Modes, will find both pleasure and profit in discovering the now obsolete scales in which many of these fifty choral melodies are written, even if no attempt be made to confine the accompanying harmonies to the parent modes. No. 45, *Komm, Gott Schöpfer, heiliger Geist*, is an example of this kind—a melody which, by the way, is obviously derived from the *Veni, Creator Spiritus* of the "Salisbury Hymnal" of the seventh or eighth century.

Section II. provides forty-seven National Airs for harmonisation; a wide and useful field for labour, in very truth. The sources drawn from are English, Welsh, Scotch, Irish, Italian, French, Russian, Polish, Swedish, Norwegian, Styrian, Tyrolean, and Hungarian. Nothing from America. Most of these are familiar tunes, and even if recognised by a student cannot fail to benefit him by his attempts to harmonise them. Much can be learnt concerning national musical feeling, and its idiosyncrasy of character and style, by a mere perusal of these melodies which Mr. Prout has so admirably and cleverly selected. Differences of scale-treatment are clearly discernible throughout this section, although, of course, not so distinctly marked as in the previous section.

Part II. ends with a collection of no less than a hundred melodies of various styles by different composers of all

schools, including a few examples by the author himself. These are arranged in approximately chronological order, and, as Mr. Prout states, "are intended for the most part to be harmonised in the treble only, though it is possible also, with some of the simpler ones, to put them into other voices. In the longer melodies it will not be always needful to make the harmony in four parts throughout. Three-part, or even two-part harmony may be occasionally employed for the sake of contrast, and even unison passages may be introduced where expedient." Certain of these melodies are especially marked out for treatment as a solo with pianoforte accompaniment. The themes as a rule, are not taken from the more-widely known works of the composers whose names they bear; and hence, they will be tolerably free from all harmonic associations. Not a few of them will present difficulties in the way of satisfactory harmonisation, and there is no doubt but that the ingenuity of the student will be severely taxed before he is able to make a successful exercise out of many of these examples, but the experience he will gain will be enormous, because it will be of such a varied description. It will be impossible to harmonise these melodies selected by Mr. Prout by working in one fixed groove or mental rut; and herein lies the great advantage of the present work. By way of a key to the solution of some of the difficulties presented in this section, in another part of the book Mr. Prout states definitely the composition from which each melody is taken, should it fail to be recognised. This list will afford both teacher and student a means of knowing how to treat any particular theme which at first may appear unmanageable, by a reference to the composer's own harmonisation; but, as many of the compositions referred to are not perhaps easily within the reach of "the many," it may not be unreasonable to hope that a key to this section of the book may be forthcoming in the future, particularly if the present work should be anything like as widely used as it fully deserves to be. A great help to perplexed students would have been the insertion of a few *root-indications* (Ia, IIb, 'Vc, ‡Vd, &c., such as Mr. Prout uses very conveniently in his Counterpoint treatise) here and there in doubtful and difficult places. These, however, can readily be added by teachers when necessary.

Part III. consists entirely of unfigured basses, no less than forty-five in number, of which twenty-five belong to hymn-tunes and chorals; the remainder being the bass-parts of movements by the great masters. These exercises will afford students even greater scope for the exhibition of their powers of invention, constituting, as they do, the last step short of actual composition. Again, a most admirable selection has been made; evidently the utmost pains have been taken by Mr. Prout to secure the best of everything for his purpose. All is not fish which comes to the net of a compiler of such a collection of melodies and basses as that now before us. Volume after volume has to be taken down and searched; pages and pages of score-reading often yielding but a very few bars of suitable matter. A botanist seeking the rarest specimens of his much-loved science has no harder work, nor greater need of patience and perseverance than a musician who essays the task Mr. Prout undertook when he commenced the present Exercise Book. Well-read as any one may be in the scores of the masters, and even if blest also with a retentive memory, the labour involved in the bringing together of such a hoard of thematic wealth as that now offered to students can only be described as enormous. Mr. Prout must feel justly proud of the result he has achieved.

This Book of Exercises is well calculated to please

everybody. Mere contrapuntal pedants of the straitest sect will find herein an abundant supply of orthodox *canti fermi*, written in stern diatonic severity, and moving slowly by long-drawn notes whose time-value, like the law of the Medes and Persians, altereth not, even though—now and then—there may be one occasional *canto fermo* to shock them, from the fact of its having the leading-note instead of the supertonic in the last bar but one. Those teachers who hold more liberal (not to say advanced) views on the matter of contrapuntal study, will welcome the florid subjects, the patterns for imitative writing, and the *canti fermi* which modulate and necessitate the use of modern chromatic discords. Those students who would scorn to look at a *canto fermo* of any description will find the powers of their natural genius fully put to the test by what Mr. Prout has set them to do in the way of harmonising *real melodies* (as they like to call them), and of writing upper parts to the unfigured basses. So much so, that they may be glad to avail themselves of the help afforded by some of the earlier "dry and uninteresting" steps in musical composition before they have done with this book. Mr. Prout is to be again congratulated on the production of another work which can scarcely fail to make its mark upon the educational world in the near future.

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

STEP IV.—STUDIES.

Clementi, Muzio, "Gradus ad Parnassum." Selection by C. Tausig. It is well known that this celebrated collection of studies created at the time of its first publication (1817) great sensation; for the technical material which it contains was by far in advance of anything written at that time; several works of Beethoven (Op. 53, 54, 57, 32 Variations) excepted. Although since this time great progress has been made in enlarging the domain of the *technique*, Clementi's studies are, even at present, a necessary part of the pianist's education. It must be owned that Clementi's studies are, when compared with those of Chopin and Henselt, somewhat dry and uninteresting, and that they assist more in gaining strength of muscle than gracefulness and delicate charm of playing, nor can it be denied that their extraordinary length makes them tiring, not only to the ear, but also to the physical powers of the student. It is therefore highly interesting to peruse the careful selection (thirty studies) of Clementi's 100 Studies, made by the too soon departed Tausig (1841—1871). There has been no alteration made in the music itself, but the fingering (throughout eminently practical and conducive to equalize the strength of fingers) annotations concerning the mode of practising cannot be too highly praised. It has often been found to be difficult to select studies well suited for Beethoven's later sonatas and concertos; if any of the innumerable pianoforte studies are able to further and assist such a study, they are certainly Clementi's, and perhaps also Cramer's studies. To say more in recommendation of the justly celebrated work is superfluous. Tausig's selection is published in one volume or in three parts. The volume contains a good portrait of Clementi, and a highly interesting preface by C. F. Weitzmann, the

erudite author of a history of pianoforte-playing and pianoforte literature, first edition, 1863.

Berens, Hermann. Twenty-four studies preparatory to the works of old and modern composers. (Berens' Studies, Books VII., VIII., IX.) :—

Book VII. No. 1. Velocity in both hands. No. 2. Broken chords in both hands simultaneously. No. 3. Velocity in right hand. No. 4. Octaves. No. 5. Broken chords with melody. No. 6. Left-hand study. No. 7. Harmonious arpeggios. No. 8. Lightness and swiftness. No. 9. Arpeggios, conducive to strength in both hands, unison. No. 10. Melodious arpeggios.

Book VIII. No. 11. Rapid runs and brilliancy. No. 12. Legato and staccato. No. 13. Quickness of execution. No. 14. Broken chords distributed between right and left hands. No. 15. Study in thirds. No. 16. Melody accompanied by broken chords. No. 17. Brilliancy and readiness of execution.

Book IX. No. 18. Legato and staccato. No. 19. Broken octaves, mixed with semiquavers. No. 20. Study in triplets. No. 21. Octaves. No. 22. Brilliancy in both hands (very effective). No. 23. Change of finger. No. 24. Broken chords and chromatic scales.

These three books, less difficult than those of Moscheles, Op. 70, I., II., will be found eminently useful; their musical content is unexceptionably good.

Raff, Joachim. Album, Book I. (8,346a.) This collection consists of a kind of nocturne called "Manon," of a piece entitled "Après le Coucher du Soleil," of a "Ranz des Vaches" (a kind of melody used by the Swiss shepherds), of a romanza called "Fleurette," and of a Romanza and Minuet. Joseph Joachim Raff, who was born in 1822 at Lachen, near the lake of Zürich, and died in 1882, as Director of the Conservatoire of Frankfort-on-the-Main, was decidedly one of the most industrious, indefatigable, and prolific composers of our time; his cleverness, experience, and readiness in preparing and working the most insignificant trifle into a well-sounding and effective piece, is decidedly astonishing, for Raff did not possess the gift of originality or of invention—everything with him is intellectual force, aided by an amount of learning, in which he scarcely had a rival. And thus we find in these pieces a great amount of ingenuity and interest.

No. 1. "Manon," a kind of nocturne in E flat, is a well-written melody, nicely harmonized and interspersed with graceful and elegant figures in semiquavers, serving as a kind of ornamentation; a clear, correct and delicate performance will not fail to make "Manon" a very effective piece.

No. 2. "Après le Coucher du Soleil" (After Sunset), Meditation in A major. Its style is a broad and noble one and requires a full sonorous tone, at times, again, a soft delicate touch.

No. 3. "Ranz des Vaches" in G major. The most celebrated *ranz des vaches* is decidedly that of Rossini's in his celebrated overture to *William Tell*. In the present *ranz des vaches* by Raff the echo plays an important part, and the performer will do well to bring out this pleasant effect with due attention; the variation in E flat of the principal theme (on page 15) requires great accuracy and a moderate application of the pedal; neatness and correctness are other qualities highly necessary for a complete effect.

No. 4. "Fleurette," romanza in C major. It is simple, graceful, and natural; the ornamentation on page 20 (last two lines) must be given with a moderate amount of tone.

No. 5. Romanza in G. This exceedingly well-composed piece requires a quiet yet sincere performance, in

E. PAUER'S "NATIONAL SONATINAS."

No. 6. IRELAND.

Fragment.

Maestoso, in tempo di Marcia.

PIANO.

ten *f* *f* *SONORE*

cresc. *f*

f *ff* *molto cresc.*

f *f* *ten.* *ten.*

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment includes chords and arpeggiated figures. There are several dynamic markings such as *f* (forte) and *sf* (sforzando). The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern. The voice part has a melody that is mostly in the upper register. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some performance instructions in German, such as 'Viel Spaß bei der Bearbeitung' and 'Viel Spaß bei der Aufnahme'.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat major or D minor). The melody is primarily in the treble staff, with some accompaniment in the bass staff. The piece concludes with a "Fine." marking. Below the bass staff, there are several small, stylized symbols: a treble clef, a star, and a series of symbols including a treble clef, a star, a treble clef, a star, and a treble clef.



Lento con molto espressione. (FRAGMENT.)

The musical score is written for piano in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is marked 'Lento con molto espressione' and is a fragment. The score includes the following markings and features:

- System 1:** Starts with a piano (*p*) dynamic. The melody features triplet figures. The bass line has a steady eighth-note accompaniment. The system ends with a *dim.* (diminuendo) marking.
- System 2:** Features a *lunga pausa* (long pause) in the melody, followed by a *mf* (mezzo-forte) dynamic. The melody is marked *espress.* (expressive). The bass line continues with eighth notes. The system ends with a *cresc.* (crescendo) marking.
- System 3:** Continues the melodic and harmonic development. The melody has a *dolce* (sweet) marking. The system ends with a *cresc.* marking.
- System 4:** The melody features a *rit.* (ritardando) marking. The system ends with a *rit.* marking.
- System 5:** The melody is marked *poco a poco più p* (gradually becoming softer). The system ends with a *p* (piano) dynamic.
- System 6:** The melody is marked *più lento* (even slower). The system ends with a *cresc.* marking.

The score is a fragment, as indicated by the title and the lack of a final cadence.

which ample justice has to be done to the interesting and rather important part confided to the left hand.

No. 6. Minuet in E major. Its character is more pompous and grand than graceful and suave. The performer has to take good care of the demisemiquaver passages, for they demand an easy, fluent, yet crisp and brilliant execution. The trio in A (page 28) will be made effective by a free and somewhat bold delivery. The minuet is an effective concert piece.

(To be continued.)

Correspondence.

THE FIRST PERFORMANCE OF HANDEL'S MESSIAH.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Perhaps you will give me space for a short note suggested by Part 4 of Mr. Prout's reply to Mr. Esson, in your issue of May 1st. Beyond the mention of Mrs. Cibber and Signora Avolio, or Avoglio, and the choristers of the cathedrals (Burney), there seems to be no definite information in the books as to the names of the artists or of the parts they supported at the first performances of Handel's *Messiah*. Mr. Prout says, "I do not know whether there is any direct evidence as to the [Passion] music [in the *Messiah*] being divided at the [first] performance. . . ."

Before me lies, bound in old calf, a volume, small quarto, containing the word-books of each work performed by Handel in Ireland. The *Messiah* stands first. The printer is George Faulkner (1742), the price a British sixpence. This book was recently found in Dublin and given to me by Professor Dowden. There are many suggestive points in the print, which, when taken with known MSS., are of great interest to the musician. It would appear that the volume is unique. I find so careful a seeker as Mr. Rockstro, in his Life of Handel, saying: "No book of words used on this occasion can be discovered, though it was advertised to be sold for a British sixpence." In the margin of the *Messiah* word-book have been written the names of singers—written one must suppose by one of the audience at the time of the performance. Mrs. Cibber's name stands on the page containing "He was despised." At "All they that see Him" "Bailey" is written. At "Thy rebuke," a different name occurs: it is much cut away by the binder; but the same name occurring also at "There were shepherds," it was, no doubt, that of a soprano. The name looks like "McLean." "Bailey" must have been a tenor; he had been previously marked for "Comfort ye." It would appear therefore, if we accept these manuscript notes in evidence, that the Passion music was divided at the earliest performances, and that with Handel's concurrence, and under his directions; for every circumstance points to the conclusion that this book of words was used at one or other of the two performances of the *Messiah* given in Dublin by Handel. Mrs. Cibber, whose name is here written, was Handel's chief attraction. Further, the following particulars may be of interest to some of your readers. Bailey, joined by Wood, sang in the duet "O Death." "Mason" sang "Thus saith the Lord," "For behold darkness," and "Behold I tell you a mystery." "Behold a virgin," has the name "Lamb"; probably, then, an alto; and if so, it is worth noting that he again appears as singing the recitative "He that dwelleth," a form which continues over the words "Thou shalt break them" (as in the Dublin MS.). Cibber's name further occurs for

the recitative "Then shall the eyes of the blind;" and, of course, she would sing the following air; and, although she was a contralto, she is put down for "If God be for us." This may account for the observation in Grove (Julian Marshall) that Signora Avoglio shared with (the contralto) Mrs. Cibber the soprano music. The share of Signora Avoglio in the performance is not noted. Probably she would sing "Rejoice greatly." Handel's "sinfony" is incomplete in the two most important manuscripts. It is curious that there is in the word-book no mention of any overture; nor is there any promise at this performance, as on the occasions when other works were given, of "a concerto on the organ for several instruments." The Pastoral Symphony is not mentioned. "How beautiful," is marked "song and chorus," and has the words "Break forth into joy," &c. I believe there must have been no less than six settings of this portion of the work. I myself possess printed copies of four, two of which are not mentioned among the four described by Mr. Rockstro. The words of "Their sound is gone out," do not occur.—I am, dear sir, yours faithfully,

JAMES C. CULWICK.

28, Leeson Park, Dublin.

OUR MUSIC PAGES.

THEY are filled this month by the first movement and a part of the second movement of Professor Pauer's sixth National Sonatina, in which homage is paid to Ireland. The pompous *Tempo di Marcia (maestoso)* introduces as a trio the popular "Minstrel Boy," and the beautiful "As a beam o'er the face of the waters may glow" forms the basis of the *Lento*. The fragment given of the latter movement comprises an introductory and a concluding symphony and the song, interestingly accompanied; an intermediary symphony and a variation being omitted. The quotations in our Music Pages have nothing of the sonata form about them, and in this respect are not characteristic specimens of Professor Pauer's National Sonatinas; they are, however, representative as regards freshness, pleasingness, and effectiveness.

Reviews of New Music and New Editions.

Catechism of Musical History. By DR. HUGO RIEMANN. (Edition No. 9,202; net, 2s.) London: Augener & Co.

DR. RIEMANN'S catechisms are something different from what in musical literature commonly goes by that name. They are really substantial text-books, written by a thinker and a man of learning. This is more especially evident in the present instance, the "Catechism of Musical History." We shall not attempt, in the limited room at our disposal, to criticise a work so crammed with facts. Indeed, it is not a book to be swallowed at a sitting, but one to be taken in small doses, with time enough between them for thorough digestion. It contains, on the one hand, vast generalisations, and, on the other hand, an immense mass of particulars compressed within the narrowest space possible. The whole work consists of two parts, of which the present publication (144 pages) is the first. This first part is divided into two books: I. History of Musical Instruments; II. History of Tone Systems and Notation. These books are again subdivided into chapters. The first chapter of the first book deals with the origin of music, and characterises the three periods or stages of the art—the antique, mediæval, and modern; the second

chapter treats of the instruments of antiquity; the third of those of the middle ages; and the fourth of those of modern times. In the first chapter of the second book are explained the tone systems and notations of the Egyptians, Assyrians, Babylonians, Hebrews, Chinese, Indians, Arabians, Persians, Greeks, and Romans; in the second chapter the different tone systems and notations of the middle ages; and in the third the modern tone systems—Zarlino, chromaticism and enharmonicism, thorough-bass, Rameau's theory, Tartini, &c. The most important parts of the work are those of the second book which treat of Greek, mediæval, and modern music; they contain more matter, concisely but lucidly set forth, than many voluminous and pretentious histories. As a specimen of the author's and translator's work we give the following excerpt. With regard to the chromatic and enharmonic tone-genera of the Greeks as differing from the diatonic, Dr. Riemann writes as follows: "They stand rather incomprehensible in Grecian theory elsewhere so clear. As in every other way of viewing the scale, so also in distinguishing the tone-genera, the Dorian tetrachord forms the starting-point. Perhaps the antique theorists endeavoured to bring into one system all the notes which for modulating would require an altered pitch (which, as we know, even Ptolemy wished to see limited to the two middle notes of the Dorian tetrachord), but without interrupting, by any addition, the unchangeable order of four notes in the system of the fourth. In any case it is inexplicable to us now, how a sensible music, worthy of the possessors of the previously explained complete system of the transposing scales, was possible with such an odd arrangement of the notes as the chromatic and enharmonic show. The normal diatonic pitch of the Dorian tetrachord:

$$e \frac{1}{2} f \frac{1}{2} g \frac{1}{2} a.$$

was, for instance, in the so-called *chromatic* tone-genus altered so as to lower the pitch of the lichanos (*g*) a semitone:

$$e \frac{1}{2} f \frac{1}{2} g \flat \frac{1}{2} a.$$

More singular still appears to us the (newer) *enharmonic* genus in which the lichanos is again tuned down to about $\frac{1}{4}$ tone below the parhypate:—

$$e \frac{1}{4} f \frac{1}{4} g \frac{1}{4} a.$$

To be sure, Plutarch relates, in accordance with Aristoxenus, that the original enharmonic genus ascribed to the elder Olympos, consisted in the omission of the lichanos, thus:

$$e \frac{1}{2} f \dots a.$$

But perhaps that traditional omission of the lichanos referred not to a Dorian scale at all, but to a Lydian or Phrygian one? Then the antique enharmonic was nothing more than a reduction of the archaic scale of five degrees, without steps of a semitone:—

Phrygian $d \ e \dots g \parallel a \ b \dots d$
 Lydian $c \ d \dots f \parallel g \ a \dots c$

The deeper meaning of this original scale had, to be sure, long become unintelligible. And here we must stop short, and add only, that in the above we have corrected an obvious misprint to be found both in the English and German edition ($\frac{1}{2}$ instead of $\frac{1}{4}$ between $g \flat$ and a of the chromatic genus), and that the letterpress is largely supplemented by diagrams and musical and pictorial illustrations.

Andante, Menuetto, and Rondo, for solo-violin and orchestra. By W. A. MOZART. Arranged for violin and pianoforte, edited, fingered, &c., by GUSTAV JENSEN. (Edition No. 7,418; net, 1s. 6d.) London: Augener & Co.

THESE three movements are selected from the eight movements of the serenata which Mozart composed for the marriage of the daughter of Sigismund Haffner, Burgomaster of Salzburg, in 1776. Although parts of a greater whole, they form a whole by themselves. That they are this, and also effective, has been proved by a successful performance of them, by the well-known violin virtuoso Lauterbach, at one of the Cologne Gürzenich concerts. Professor Jensen has not only arranged the orchestral parts for piano, but also supplied brilliant cadenzas, as intended by the composer, and indicated both the fingering and the expression. The music is not profound, but it has the Mozartian sweetness and charm; we feel this in the singing, richly ornamented *Andante*, in the *Menuetto*, alternating between the major and minor modes and moods, and the nimbly tripping *Rondo*. From the virtuosic standpoint, too, the three movements—which are the most important parts of the serenata—present a favourable view. Of course, this must not raise in the reader's mind visions of 19th century virtuosity. In short, this new product of Professor Jensen's editing cannot but be in every respect welcome.

Sonatina for pianoforte and violin. Op. 101. By IGNAZ LACHNER. (Edition No. 7,505; net, 1s. 4d.) London: Augener & Co.

EVERY new sonatina of Lachner's seems to us the happiest of them all. Whether this be really so or a delusion, the impression speaks in favour of the composer. The subject matter of Op. 101 differs from the preceding sonatinas, but the underlying temperament is the same. We have called Lachner's easy, flowing, euphonious style Mozartian; be this as it may, no one is likely to class it with the *styles ennuyants*. The present sonatina consists of an airy, graceful *Allegro giusto* ($\frac{3}{4}$, G major), a charming singing *Adagio ma non troppo* ($\frac{3}{4}$, C major), and a cheerful *Allegro scherzando* ($\frac{3}{4}$, G major).

Trente Exercices faciles pour le violon (dans la 1re position) avec accompagnement d'un second violon. En 2 cahiers. Par E. W. RITTER. (Edition No. 5,631 *a* and *b*; each, net, 1s.) London: Augener & Co.

MR. RITTER's thirty easy exercises for violin (first position), with the accompaniment of a second violin, form a very useful addition to the teaching material of one of the earlier stages, not the earliest, in the course of violinistic training. They are well contrived for the purposes aimed at, carefully fingered and bowed, and not lacking in pleasing qualities. In short, teachers of the violin will do well to take a note of Mr. Ritter's *Trente Exercices faciles*. We must not forget to point out that the exercises are progressive, and introduce a great variety of different kinds and combinations of bowing.

Dix Petits Morceaux pour deux violons. Op. 122a. Par C. REINECKE. (Edition No. 5,630; net, 1s. 4d.) London: Augener & Co.

THIS is an arrangement for two violins of the ten pretty, clever, and fanciful easy pieces originally written for violin and pianoforte. We shall, therefore, merely enumerate their titles, which will sufficiently recall them to the reader's memory: (1) Prelude; (2) Little Song; (3) To the Guitar; (4) The Savoyard; (5) Variations on the C major scale; (6) Rural Dance; (7) Alternate Song across the River; (8) Gavotte; (9) Miniature Sonata

(four movements: *Allegro*, *Andantino*, *Scherzino*, and *Rondo*); (10) *Harlequin*.

Mélodie pour le violoncelle avec accompagnement du piano. Par W. H. SQUIRE. London: Augener & Co. MR. SQUIRE'S *Mélodie* is of an unpretentious, contented, and very pleasing character. The key is A major, the movement *Andantino*, and the whole free from guile and malice. Violoncellists may be assured that there are neither snares nor pitfalls in it, that, in fact, benevolence and *bonhomie* reign supreme.

Impressions. Quatre Pièces caractéristiques pour piano. Op. 29. Par SIGISMOND NOSKOWSKI. London: Augener & Co.

NOSKOWSKI'S *Impressions*, which now lie singly and in sumptuous folio form before us, have already been discussed by us. We do not wonder at the popularity they enjoy; their freshness and originality sufficiently account for it. The dreamy *En Automne*, the wayward *Espigle* (played by Madame Essipoff), the sweetly melancholy *Dumka*, and the well-epitheted *Cracovienne gracieuse*, have each and all their merits and attractions. Amongst these latter will be found piquancy, which, however, sometimes seems a little forced, as, for instance, in the modulation of the two concluding bars of *Espigle*. But who would not prefer an excess of piquancy to one of insipidity!

Melodic Studies for Pianoforte. Op. 192; three books. By A. LOESCHHORN. (With English fingering.) London: Augener & Co.

WE are glad to see Loeschhorn's admirable melodic studies in this new edition with English fingering. Not that the quarto edition, which has foreign fingering, was anything else but good, only the present folio edition is better: the large-headed, wide-spaced notes, and the roomy, well-separated staves will be a boon for young people whose eyes are not yet strong, and whose powers of reading are as yet little developed. As to the studies themselves (which are progressively arranged, and intended for the advancement of technique and style, with special regard to rhythm and phrasing), we have sung their praises so often and so heartily, that adding another word could produce only an anticlimax. They should be in every music-master's teaching repertory.

Fleur du Bal. Mazourka pour piano. Par ALBERT BIEHL. London: Augener & Co.

THE composer of this composition, though not well known in this country, is, as the "Op. 142" on the title-page conclusively shows, by no means a beginner. The old practised hand is also distinctly visible in the piece itself, which is an easy and very pretty mazurka.

Scènes rustiques pour piano à quatre mains. Op. 323. Par F. KIRCHNER. (Edition No. 6,942; net, 1s.) London: Augener & Co.

IN Op. 323 Kirchner depicts, with appropriate naïveté, simplicity, and gaiety, such rural festivities as weddings and harvest-homes. The three movements are respectively entitled *Marche des Noces*, *Chœur des Faucilleuses*, and *Danse champêtre*.

Four Songs. Op. 30. By GUSTAV JENSEN. (Edition No. 8,841; net, 1s.) London: Augener & Co. PROFESSOR JENSEN'S songs are melodious; but melody for melody's sake, as is so often the case, was not the composer's aim. In fact, they are in the first place *poetical*; the music grows out of the words, which it accentuates, colours, and expounds. Hence the importance of the poems, so different from when the words are

a mere pretext for the composer's tonal combinations. For the sombre "The Dagger" (*Der Dolch*), the musician went to Lermontoff translated by Bodenstedt; for the peaceful, tender "The Rose Grove" (*Ueber dem Busch der Rose*), to Albert Becker; for the naïve, amorous "Friendly Stillness" (*Stille Sicherheit*), to Lenau; and for the despairing "Come, oh, Night!" (*Komme, o Nacht!*), to Julius Sturm. As all are well felt and formed, and truly musicianly, it would be a piece of supererogation to make distinctions and mark preferences. Both German and English words are given, the latter being by Mr. W. Grist.

Three Songs with pianoforte accompaniment. Op. 14. By E. KREUZ. (Edition No. 8,874; net, 1s.) London: Augener & Co.

THE three poems by Heine which Mr. Kreuz has set to music are not of equal value for musical purposes. The second and third, "The Mountain Echo" (*Bergstimme*) and "The Flower of Love" (*Ich lieb' eine Blume*), suggest musical moods; the first, "Sir Knave of Bergen" (*Schelm von Bergen*), does not; in fact, suggests nothing but decorative tone-painting. But the composer has availed himself cleverly of whatever opportunities offered themselves, and produced songs full of life and "go." The first is a composition of considerable length, occupying 11 of the 17 pages of the whole *opus*, being, indeed, a ballad, a lyrico-narrative poem. Here, too, Mr. W. Grist has furnished an English translation of the German original.

Eight Songs by PRAED, CAMPBELL, BEDDOES, and PEACOCK, set to music by ERSKINE ALLON. London: The London Music Publishing Company.

THESE songs have disappointed us. The reader may remember that we have a good opinion of the composer, and more than once have heartily commended his publications. On the present occasion we feel, however, compelled to say: "Mr. Allon, that will never do." The songs are certainly not commonplace; but they are artificial and laboured, straining after originality taking the place of inspiration, forced and ill-sounding combinations the place of natural charm and euphony. They are, indeed, oftener curious than interesting. In No. 6 we have an exception. No doubt next time the composer will bring us something better. In this expectation we say, "*Au revoir*."

Two Songs (the words by THOMAS MOORE) and *Serenade* (the words by THOMAS HOOD). By FRED. W. KING. London: Augener & Co.

BOTH the two songs and the serenade have the ring of the English drawing-room ballad; but they are more refined than this class of music generally is. The songs we prefer to the serenade, and of them we think No. 1, "Joys of Youth, how fleeting," the more successful. All three are pleasingly melodious.

Six Songs. The words by WILLIAM FERGUSSON, the music by GERARD F. COBB. London: E. Ascherberg & Co.

SMOOTHLY written, pleasing songs, which keep within the temperate zone of feeling and thinking. They are soothing rather than exciting, Mendelssohnian rather than Schumannian. Much good may be said of them, and nothing worse than that they are not distinguished by originality.

Twenty Children's Songs with pianoforte accompaniment. By EMIL KREUZ. (Edition No. 8,877; net, 1s.) London: Augener & Co.

POET and musician have on this occasion harmoniously worked together, and thus produced a series of genuine

children's songs, a species not very plentiful. The subjects of the songs are very varied. We shall instance only the humorous :—

"Stork, stork, stander,
Ere you went to wander,
Stork, stork, hoker, stoker,
With your long legs like a poker."

The more serious :—

"On a hedge there sat a linnet,
Watching how the cloudlets fly."

George's song is Goethe's "Götz von Berlichingen" :—

"A boy once caught a tom-tit gay, hm, hm, so, so,
And in a cage he put his prey, hm, hm, so, so."

And the religious one :—

"When the little children sleep,
Little stars are watching."

But enough has been said to interest in this publication those whom it concerns—parents, teachers, and their young charges.

Children's Songs. Op. 138. By C. REINECKE. Voice part only, in Tonic Sol-fa notation, by W. G. MCNAUGHT; the English words by E. M. TRAQUAIR. (Edition No. 8,895c; net, 4d.) London: Augener & Co.

ONE more of the tiny booklets of Reinecke's songs has made its appearance in the Tonic Sol-fa notation, E. M. Traquair being again responsible for the translation of the words, and W. G. McNaught for that of the music. The five songs of Op. 138 are "Christmas at the door," "To the Humble Bee," "A Serenade," "The Child and the Cuckoo," and "The Evening Star." The nature of the words are sufficiently indicated by the titles; the character and excellence of the music has been repeatedly extolled.

Twenty-five two-part Songs for female voices, the words by ARTHUR CHAPMAN, the music by ALFRED REDHEAD. Books I. and II. (Edition No. 4,118a and b; each, net, 1s.) London: Augener & Co.

MR. REDHEAD'S two-part songs, with pianoforte accompaniment, are so simple, natural, tuneful, and euphonious, that they cannot fail to make many friends. They are, moreover, well written as duets, and easily executable. Their merits are nearly uniform throughout—never deep and always pleasing. Some of the subjects dealt with are: "Fly, Birdie, fly!" "Work," "Where Violets grow," "To the Fields," "On the River," "Shades of Night," "Hide and Seek," "Fairies we," "Our Fancy Ball," "Seaside," "Feathered Pets," "Nutting," "Caught in the Rain," "Harvest Time," "Sunday Morning," and "Round the Hearth."

Daylight is fading. A two-part song by WALTER BROOKS. London: J. & J. Hopkinson.

PRETTY and easy. We have, however, in vain endeavoured to discover a correspondence between the character of the melody and that of the words. The latter seem to us to demand more distinction and dignity.

Heavenwards! Six devotional songs for three-part chorus of female voices, with pianoforte accompaniment. Op. 54. By HERBERT F. SHARPE. (Edition No. 4,273; net, 1s.) London: Augener & Co. MR. SHARPE'S devotional songs are fresh and tuneful; the voice-parts having a natural flow, and the accompaniment being interesting without becoming intricate or over-elaborate. The distinctive character of the six numbers must be mentioned as one of the good qualities of the *opus*. The composer or the printer has forgotten to mark the *tempo* of No. 1, "The Heavenly Home;" No. 2,

"Gone Before," is a consolatory *Andante con moto*; No. 3, "Lift up thy Voice," a vigorous *Allegro con brio*; No. 4, "Far Above," a blissfully expectant *Andante*; No. 5, "Be Thou our Light," a beseeching *Larghetto espressivo*; and No. 6, "The True Corner Stone," a trustful, worshipful *Allegro maestoso*. Altogether, then, these six devotional songs cannot fail to afford much religious edification and artistic enjoyment.

King John and the Abbot of Canterbury, an old English ballad set to music as a short cantata for tenor, baritone, and bass solo, with chorus. By CHARLES JOSEPH FROST. London: St. Cecilia Music Publishing Company.

YOU would look in vain for *fin de siècle* piquancy in this cantata. On the other hand, it has all the honest straightforwardness and homely jollity that befit an old English ballad :—

"An ancient story I'll tell you anon,
Of a notable prince that was called King John;
And he ruled England with main and with might,
For he did great wrong and maintained little right.
And I'll tell you a story, a story so merry,
Concerning the Abbot of Canterbury,
How for his housekeeping and high renown,
They rode post for him to fair London town."

And the merry good old story is merrily told, musically as well as otherwise; with the unfailible result that it will inspire good humour into all unsophisticated executants and auditors.

Operas and Concerts.

ROYAL ITALIAN OPERA.

THE activity displayed by Mr. Augustus Harris in his management of the Royal Italian Opera is quite without precedent. He has been giving six representations in the week, and although so much musical work must have severely tried the vocalists, the operas have been performed in admirable style, thanks to the very large staff engaged. As Mlle. Giulia Ravogli did not quite realise the popular idea in her conception of Carmen, Mlle. Zélie de Lussan has again undertaken the character, and on several occasions has performed as the Gipsy heroine with complete success. Madame Rolla first, and afterwards Mlle. Sofia Ravogli, have been seen as Michaela. M. Devoyod, who was unfortunate in being tried more than usual by our fickle climate, recovered so as to be able to appear as Escamillo. When *Don Giovanni* was performed the Donna Anna was Madame Tavary from Munich, who gave a fine rendering of the character and sang the music with most artistic feeling and execution. M. Isnardon was the Leporello, and did himself credit, his acting having considerable humour. M. Montariol, a useful tenor, sang fairly well as Ottavio, and gained much applause in the air "Il mio tesoro." Of the *Don Giovanni* of M. Maurel only praise can be said. It is a most finished performance and worthy of the distinguished artist. M. Maurel acts with remarkable spirit, and he sang the music throughout with grace and expression, having to repeat the famous serenade and the duet "La ci darem," in which Mlle. Zélie de Lussan was the representative of Zerlina. This young artist acquitted herself very well indeed, but it may be remarked that no rustic maiden would have been so smartly dressed as the Zerlina was on this occasion. Signor Ciampi, for many years a popular artist at Covent Garden, displayed humour of the old-fashioned operabouffe kind as Masetto, and Signor Abramoff as the Commendatore used his fine deep voice with great effect. Strange to say, *Don Giovanni* did not attract so large an audience as usual. A number of other operas displayed the resources of the establishment and the capabilities of the vocalists. A mere record of the operas given will be sufficient to show their remarkable variety. For example, on May 11th, Wagner's *Lohengrin*, with the American soprano, Miss Eames, as the

heroine and M. Jean de Reszke as the hero, was followed on Tuesday by *Tannhäuser*, with Madame Albani as Elisabeth. A finer operatic performance could not easily be seen than Madame Albani's rendering of the heroine. On the Wednesday after, Meyerbeer's opera, *Le Prophète*, was given, with M. Jean de Reszke as the hero, M. Édouard de Reszke being the representative of the Anabaptist leader, and Madame Richard appearing as Fides. This lady was very successful as the mother of the false Prophet. As a change from modern grand opera of the Parisian school lovers of simpler operatic fare had on the following evening, May 14th, Gluck's *Orfeo*, in which Mlle. Giulia Ravogli has won such deserved favour. Again, on May 15th, *Don Giovanni* charmed admirers of Mozart; and this remarkable operatic week ended with Gounod's *Faust*, with Miss Eames, M. Jean de Reszke, M. Édouard de Reszke, M. Maurel, and other admirable vocalists, in the chief parts. Such a week of operas is worthy of special note.

One of the chief novelties of the season at Covent Garden was *Manon*, by M. Massenet, which was produced in French on Tuesday, May 19th. The composer had superintended the rehearsals, and every care was given to the performance, which reflected great credit upon the theatre, although the *début* of Miss Sybil Sanderson was not quite so successful as was anticipated. Miss Sanderson is another of the pretty operatic Americans who have had French training. She is the daughter of a Californian judge, and is young, clever, and beautiful. Miss Sanderson had met with great favour at the Brussels Opéra, but as is often the case when appearing in the larger area of the Royal Italian Opera, the lack of physical power proved a great drawback. As the heroine of Massenet's charming opera she was graceful and sympathetic, but the want of greater volume of tone was sadly against her, and we fear will prevent Miss Sanderson from ever becoming entirely successful at Covent Garden. She has also adopted that Parisian vice, the *tremolo*, and in consequence is frequently defective in her intonation. These were faults which her agreeable acting did not atone for, and therefore the cordial greeting, the baskets of flowers, the wreaths, and all the outward show of success, must be set down to the kindness of friends who wished to give the charming young lady all the encouragement in their power. At the same time that we are reluctantly compelled to be somewhat severely critical in this instance, we have not the least doubt that an ample measure of success awaits Miss Sanderson in opera-houses where her physical powers are not so heavily taxed. The tenor was M. Van Dyck, who was more fortunate. In fact this artist appears to possess every gift likely to place him in the front rank of operatic tenors. M. Van Dyck, as his name would suggest, is a Belgian, but he made himself master of the modern German school of opera, and appeared, as many of our musical readers will remember, in *Parsifal*, at Bayreuth, with such success that operatic managers were eager to engage him. In the bright and engaging music of *Manon* he proved himself as good a vocalist as in the more solemn strains of *Parsifal*, and his success at Covent Garden was more decided than that of any tenor we can remember for years. M. Isnardon, Mlle. Janson, and M. Juteau, may be named among the other successful artists. A magnificent cast, including the two De Reszkes, Madame Albani, Mlle. Giulia Ravogli, M. Lassalle, and a Russian vocalist Mlle. Mravina, was seen on May 20th in Meyerbeer's *Huguenots*, and the week ended with a splendid revival of Wagner's comic opera *Die Meistersinger*. We have dwelt at some length on the musical doings at Covent Garden owing to the remarkable quantity and fine quality of the music given. The variety of nationalities of the vocalists is as strange as anything connected with modern operatic representations. In the performance of the above works the artists have been German, Swedish, Italian, French, American, Dutch, Belgian, Australian, Spanish, Hungarian, Polish, Norwegian, Canadian, and Russian, &c. The theatre has been thronged, and it may be said that the Royal Italian Opera has absorbed the chief musical interest of the month of May in London. The revival of public interest in opera has been another feature which will be noted with interest by amateurs, while musicians will appreciate the completeness of the *ensemble* as compared with old days of Italian opera when everything was sacrificed to the *prima donna*.

ROYAL CHORAL SOCIETY.

On Wednesday, May 6th, the Royal Choral Society had the pleasure of welcoming back their admirable conductor Mr. Joseph Barnby, who has done so much to advance the musical reputation of the society. The work on this occasion was Sir Arthur Sullivan's beautiful cantata *The Golden Legend*, which was finely rendered both by the choir and the principal vocalists. Madame Nordica was heard in the solo soprano music and sang admirably, as did Madame Belle Cole, Mr. Ben Davies, and Mr. Henschel who made quite a hit by his excellent rendering of the music of Lucifer.

MR. SIMS REEVES'S FAREWELL.

The farewell of the veteran tenor at the Albert Hall on Monday, May 11th, was an event that attracted a large audience. The career of our English tenor has been a famous one. Born at Woolwich, he was at fourteen years of age appointed organist at the church of North Cray, Kent, and in 1839 sang at the theatre, Newcastle-on-Tyne. He studied at Milan, and appeared with great success as Edgardo in *Lucia*, and repeated the character in English at Drury Lane in 1847, when Jullien undertook the management. His success was complete, and in the following year he won a great reputation in oratorio by his fine singing in *Israel in Egypt* at the Norwich Festival. From that time to the present he has been acknowledged one of the greatest of living tenors, and the manner in which he has preserved his voice is a lesson to youthful vocalists. He sang admirably at the farewell concert, and thanked the audience with emotion for the warm reception they gave him. Mr. Henry Irving delivered a sympathetic address, and Madame Christine Nilsson, who came from Madrid expressly to be present on the occasion, sang beautifully. There were many items of interest, but of course the chief attraction was Mr. Sims Reeves himself, who will in his retirement devote himself to teaching.

THE BACH CHOIR.

On Tuesday, the 12th, the Bach Choir gave an excellent concert, consisting chiefly of vocal music. There were examples of the grave school of Italian church music represented by Palestrina, and this was contrasted with the earnest depth of Brahms. A charming feature of the concert was the singing of several of our fine old madrigals, in which the choir was heard to advantage; and the music seemed to afford the audience great enjoyment. Miss Adeline de Lara as pianist was extremely successful. This clever pupil of Madame Schumann promises to be popular.

MR. AND MRS. HENSCHEL'S RECITALS.

THESE artistic gatherings have won great favour. They have migrated from Princes' Hall to St. James's Hall, and the larger hall has been completely filled. The artistic rendering of the vocal music by Mr. and Mrs. Henschel and the fine accompaniments of the former have been appreciated as such high merits deserved.

PHILHARMONIC SOCIETY.

MATTERS were rather unfortunate at the concert of May 14th when Signor Sgambati's "Marriage Symphony" was performed. It was composed for the wedding celebration of the Duke of Aosta and Princess Letitia, and, like so many compositions "written to order," it has little inspiration. It is a series of brief movements, but can hardly claim the dignity of a symphony. It contains graceful and pleasing passages as we might suppose it would do under the circumstances, and it was heard with some interest. But it was hardly of sufficient importance to do special credit to the Philharmonic Society, and the work could only be received with the respect due to a musician who has largely helped to sustain the reputation of classic music in Italy. It was rather annoying also that so much time being taken up in rehearsing Signor Sgambati's work, justice was hardly done to other items. The second pianoforte Concerto of Brahms in B flat, the solo of which was played by Mr. Frederick Lamond, was heard with the greatest interest. The pianist played with great spirit and power, and conquered the difficulties of the work in admirable style. Master Jean Gérardy produced

a deep impression by his fine playing of a concerto of Goltermann's. Two or three works set down on the programme were not performed, as Mr. Cowen very properly declined to conduct them without rehearsal. The overtures to *Prometheus* and *Oberon* were given instead. Mr. Oudin sang an air from the *Hans Heiling* of Marschner with great energy.

MISCELLANEOUS CONCERTS.

THE concerts during last month have been like the weather, fitful and uncertain. Sometimes there have been three or four in a day, and then for some days none at all. On May 4th, for instance, there were four. The esteemed pianist and composer, Mr. Aguilar, gave a selection from his pianoforte works, and at Princes' Hall, Miss Margaret Wild gave a pianoforte recital of considerable merit. She played Beethoven's "Waldstein" Sonata, the Sonata of Brahms in F minor, and some pieces of Chopin.—On the same day, Mr. Isidore de Lara gave a vocal recital, and Mlle. Fanny Puzzi gave a concert at 17, Portman Square. The annual Puzzi Concert took place on the 23rd at St. George's Hall.—On the 5th of May, M. Waldemar Meyer gave an orchestral concert, and played Beethoven's Concerto for the violin. We admire the technical skill and pure tone of this violinist, but can hardly admit that he possesses sufficient breadth of style to do justice to Beethoven.—On the same afternoon, Madame Sophie Löwe gave a concert at Princes' Hall, Mr. Lawrence Kellie did so at Steinway Hall, and in the evening Mr. Ernest Kiver gave his annual concert at Prince's Hall. This was more interesting than many of the kind, as it included a new trio for piano, violin, and violoncello by Rosalind F. Ellicott, which proved to be a composition of more than average merit. Mr. Ebenezer Prout's Quartet in F, Op. 18, for pianoforte and strings, was another work heard with great interest, owing to its solid and musically writing, and its pure flow of melody. M. Ernest Kiver distinguished himself as a pianist, and he was assisted by Mr. Arthur Payne, violinist, M. Emil Kreuz, viola, and Mr. Whitehouse, violoncello; Madame Clara Samuelli was the vocalist.—On Wednesday, May 6th, Master Jean Gérardy gave his last violoncello recital, and Mr. Edgar Haddock, the excellent violinist of Leeds, gave the first of a series.—The concert of the Musical Guild took place at Kensington Town Hall, and a second concert on the 20th at the same hall, the programme being mainly devoted to classical music.—On the 7th two juvenile performers appeared, Master Alfred Stauffer, a young violinist, and a promising one, and Miss Rosalind Johnson, a juvenile pianist, aged ten, who is also clever. But the appearance at this early age gives no positive proof of after excellence, and it constantly happens that the "infant phenomenon" is little heard of in after life. Miss Johnson, we may add, has been well taught by Mr. J. F. Barnett the esteemed composer and pianist. M. Jules Holländer gave a pianoforte recital at Steinway Hall on the same evening.—On May 9th, Mr. E. H. Thorne gave his annual pianoforte recital at Princes' Hall, and in the evening Signor Denza had a large audience, when several of his graceful new songs were heard for the first time. The singing by Madame Denza of a beautiful melody, composed expressly for her by Signor Tosti, was the best item in the concert vocally, but many of Signor Denza's songs were enthusiastically received.—M. Isidore de Lara's operatic cantata *The Light of Asia* will soon be heard, with M. Maurel and Miss Eames in the chief vocal parts.—At her concert on May 14th, Miss Horrocks appeared as pianist and composer; the second part of the programme comprised several interesting songs, besides pianoforte solos and concerted music of her own composition. Miss Horrocks was ably supported by Miss Marian McKenzie, Miss Edith Tulloch, Mr. Fred. King, by the violinist Miss Winifred Robinson, and the violoncellist Mr. Whitehouse.—Ambrose Thomas's opera *Mignon* was given at the Royalty Theatre on Saturday, May 23rd, by the pupils of Signor Gustave Garcia.

Musical Notes.

GAILHARD and Ritt, the present directors of the Paris Opéra, are becoming enterprising in the last months of

their rule. They have decided to produce not only *Lohengrin*, but also Berlioz's *La Prise de Troie*. On the other hand, they have given up the production of Beethoven's *Fidelio* with Gevaert's recitatives. Lamoureux will be the conductor. The parts of *Lohengrin* are distributed as follows: Lohengrin (Van Dyck); Frédéric de Telramund (Renaud); le Roi (Delmas); Elsa (Mme. Rose Caron); and Ortrude (Mme. Fiérens).

UNDER Eugène Bertrand and Campocasso's régime, there will be at the Opéra three subscription days in the week, and in addition to them Saturday performances. Of the latter, three in every month will be at reduced prices, and one at raised prices. Those at raised prices will be devoted to revivals of works of the seventeenth and eighteenth centuries, in the performance of which the actors and actresses of the Comédie-Française will take part. For instance, there may be revivals of Molière's *Monsieur Pourceaugnac* and *Le Bourgeois Gentilhomme*, with all the *intermèdes* and *divertissements* as they used to be performed at the Court of Louis XIV. Then there are to be popular performances at reduced prices on Sunday afternoons, when a stall may be had for as little as 2 francs and 50 centimes. Lastly, concerts, called "Fife o'clocks," and conducted by Colonne, will be given twice a month from five to seven in the afternoon.

ONE of the next novelties at the Opéra-Comique will be *Le Rêve* (Zola's) by Gallet and Bruneau. *Enguerrand*, by Bergerat, Wilder, and Chapuis, has been postponed till October.

La Famille Venus, a new operette-vaudeville, the words by Charles Clairville and R. Bénédite, the music by Léon Vasseur, has given much satisfaction at the Renaissance, the piece being amusing and the music light and pleasing.

HERVÉ's *Le Petit Faust* was revived at the Porte Saint-Martin on May 16th, with Mlle. Jeanne Granier in the principal part.

THE first performance of Bach's B minor Mass having been so successful, the Société des Concerts (of the Conservatoire) decided to give on May 3rd a second performance of the work at a supplementary concert.

THE organ and orchestral concerts at the Trocadéro, founded by Alexandre Guilmant, were resumed on May 24th. The dates of the other concerts are May 21st, 28th, and June 4th. Édouard Colonne conducts, and Guilmant is of course at the organ. The compositions of Bach and Handel form the basis of the programmes.

AT the 100th performance of Delibes's *Lakmé* (Opéra-Comique) Mlle. Horwitz took, without a rehearsal, the place of Mlle. Arnoldson, who was unwell. The young singer, a pupil of Mme. Marchesi, went through her task victoriously.

THE Société des Grandes Auditions have chosen for their next task Handel's *Israel in Egypt*. Gabriel-Marie will be the organiser and conductor, and the Trocadéro the scene of action.

M. POREL, of the Odéon, intends to mount next season Michel Beer's *Struensee*, with Meyerbeer's incidental music; and a literal translation by Léo Hennique of Shakespeare's *Othello*, with music by Henri Maréchal.

Charles Lenepveu's *Velléda* was produced with decided success at Rouen on April 18th. The libretto is based on a touching episode of Chateaubriand's *Les Martyrs*.

THE most important event at the Berlin Opera House was Götz's *Bezähmte Widerspänstige* (*The Taming of the Shrew*). The work is well known as one of the best German operas of modern times; and the rendering left little to be desired, except greater lightness and *verve*.

THE negotiations between the intendant of the Opera House and Angelo Neumann, the proprietor of the

performing rights, having come to nothing, Mascagni's *Cavalleria rusticana*, Weber-Mahler's *Die drei Pintos*, and Cornelius' *Barbier von Bagdad* will be introduced to the Berliners by a Prague company.

THE centenary of the foundation of the Berlin Singakademie was celebrated on May 24th—26th. One part of the celebration consisted of the unveiling of a bust of Fasch, the first conductor of the society. The successors of Fasch were Zelter, Rungenhagen, Grell, and Blumner, all of whom were represented by compositions on the programme of the festival concert on May 24th. On May 25th there was a performance of Bach's B minor Mass, with Joachim as solo violinist.

AT a Moltke memorial concert at the Berlin Philharmonie, the following works were performed under Siegfried Ochs's direction: prelude and chorale, by Bach-Abert (Dr. Reimann); funeral march from Beethoven's "Eroica;" chorale *Wenn ich einmal soll scheiden*; organ prelude by Caldara; and *Elegischer Gesang*, by Beethoven.

OF Berlin concerts we may mention the following:—The concert of the excellent Spanish guitar virtuoso Antonio Ximenez Manjon, who played Hummel's variations on *An Alexis send' ich dich* for guitar and piano, a rondo from a concerto by Aguado, the adagio from Beethoven's C sharp minor pianoforte Sonata, &c., was very interesting. The concert of the able pianist, Josef Weiss (arrangement of organ concerto by Ph. Em. Bach, "Eroica" variations by Beethoven, &c.) was likewise satisfactory. Less satisfactory was a concert by the violinist H. Roget, who bows with the left hand, and the pianist, Marie Granié. A chamber concert given by Barth, De Ahna, and Hausmann, brought Beethoven's E flat major Trio, a violin sonata by Nardini, and Schumann's E flat Quintet. At a Philharmonic concert for the Pension Fund were heard Brahms' variations on the chorale "St. Antonii" by Haydn, and a double concerto for two pianos and orchestra by Bach, played by Von Bülow and D'Albert. On record may be put also the concerts of the promising violinist Martina Johnson, a pupil of Sauret's (Bruch's G minor Concerto, and Vieuxtemps' Ballade et Polonaise), and of the promising pianist Gertrud May (Bach's Italian Concerto, Mendelssohn's Rondo capriccioso, and Chopin's B minor Scherzo).

RUD. HERFURTH, of Lausanne, has been unanimously elected conductor of the Berlin Philharmonic Orchestra in the place of Kogel, who goes to Frankfurt.

IN October Xaver Scharwenka will take up his abode in New York, and take in hand the direction of a new conservatoire. His Berlin music school will be continued by his brother Philipp Scharwenka.

THE three-act opera *Gunlöd*, completed by Lassen after Peter Cornelius' sketches, was produced at Weimar on May 6th, and got a good reception.

Afaja, an opera by Otto Dorn, is reported to have had a great success at Gotha.

A CHARMING one-act opera, *Abenddämmerung*, the words by Arrigo Boito, the music by Gaetano Corronaro, was brought out at the Hamburg Theatre.

DRESDEN had the treat of hearing Mozart's rarely heard opera *Idomeneus*.

THIS is the time of German musical festivals—Aix-la-Chapelle, Görlitz (Silesia), Wiesbaden, and Güstrow (Mecklenburg).

ON May 7th, 8th, and 9th were performed at Cologne Beethoven's nine symphonies in chronological order.

A MUSICAL and theatrical exhibition will be opened next December in Vienna. The occasion is Mozart's 100th death-day. The exhibition will be divided into

two sections, the one historical, the other modern. It is to give a picture of the development and the present condition of the dramatic art. Artists and artistic institutions have been invited to lend manuscripts, portraits, musical instruments, compositions, and dramatic works.

AT Weimar died the violinist August Kömpel, one of the last pupils of Spohr.

TSCHAIKOWSKY is engaged on a new opera, entitled "The Hero of our Time," the libretto of which is taken from the novel of the same name by Lermontoff.

THE opera which Mascagni is writing on a libretto drawn from Erckmann-Chatrian's *Ami Fritz*, will be entitled *Süsel*. The author of the libretto is Nicolas Daspuro.

ONE of the three copies of the death-mask of Chopin has come into the possession of the Paris Conservatoire. It is the one which originally belonged to M. Herbault, a partner of the Pleyel firm, and which at his request has now been handed over by his son. The two other copies are in the hands of Chopin's sister and the Princess Czartoryska.

AT New York died Charles F. Chickering, the head of the celebrated firm of pianoforte makers.

IT is proposed to start a limited liability company, with an authorised capital of £100,000, in 20,000 shares of £5 each, for the purpose of forming a Scottish Orchestra. "The object of the company would be the formation of a first-class resident orchestra having its headquarters in Glasgow, for the purpose of giving extended series of concerts in Glasgow, Edinburgh, Greenock, Paisley, Dundee, and other towns. . . . The extent to which the operations of the company would be carried would, of course, depend on the amount of financial support received from the public; but it is hoped that the orchestra would be permanently resident in Glasgow, when it would be possible to arrange for concerts at nominal prices in the poorer districts of the city, and, perhaps, also for a series of summer concerts in the open air."

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